

*The*

**INLAND PRINTER**

SEPTEMBER · 1938

# KEEPING AHEAD WITH VANDERCOOK

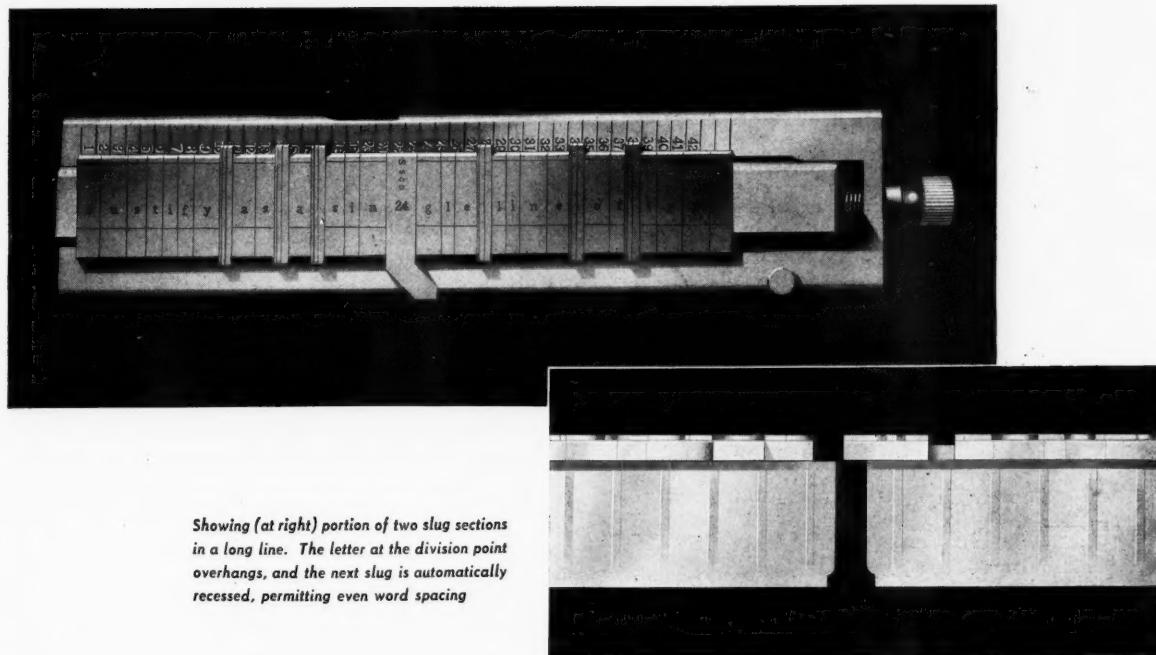
**Knowledge** of every piece of available equipment that will contribute to more efficient printing plant operation is essential for profitable production.

Four new Vandercook Precision Proof Presses have been developed during the past year. All are low priced, offering an accuracy never before obtainable with such little investment.

Hacker Gauges, Hacker Block Levellers, and Hacker  
Test Presses have been added to the Vandercook line,  
and new labor and time saving features have been  
incorporated in standard Vandercook  
Proof Presses.

The circulars illustrated are just off the press. All feature new and improved models. They are available upon request, without obligation. Write now.





Showing (at right) portion of two slug sections in a long line. The letter at the division point overhangs, and the next slug is automatically recessed, permitting even word spacing

# Long lines are set easily the LUDLOW way. . .

Here's one more economy feature of Ludlow composition. Long lines up to 112½ picas are quickly and easily set and cast in sluglines, with uniform spacing throughout the line, and but a single justification required. No waste motion, no complicated multiplication required.

Here's how! The line of matrices is set as a unit in a long stick and spaced without regard to the length of the individual slug. Division quads are then inserted near the marks on the stick indicating slug lengths. No other justification is necessary. The line is cast in single slug

sections. Word spacing is uniform since a character coming at a slug division overhangs one slug, while a recess is automatically cast on the next slug to receive that overhang. See inset illustration.

This is just one of the many Ludlow features which eliminate delay and expense in the composing room and provide a system of composition of utmost flexibility and unlimited capacity.

Get the rest of the Ludlow story. Learn how you can put your composing room on a footing to meet competition at a profit. Write us today for all of the facts.

## LUDLOW TYPOGRAPH COMPANY

Set in members of the Ludlow Tempo family

2032 Clybourn Avenue + Chicago

*Please Mention The INLAND PRINTER When Writing to Advertisers*

# Things Are Looking Up Since We Bought Our **CHALLENGE** Paper Drill



Scores of printers have said the same thing. When they started using a Challenge Paper Drilling Machine they discovered a wealth of profit opportunities—jobs they could not touch before—learned that the regular run of work could be handled at far less cost.

With a Challenge Paper Drill you can add new sources of income—cards, tickets, novelties, indexing—merchandising ideas that will help you get more printing orders. Every loose-leaf job can be done from start to finish in your own shop. And all the way through, the exclusive features of Challenge design will make paper drilling highly profitable on long or short runs, standard or special forms.

If you could see how easy it is to adjust and operate a Challenge . . . if you could talk to the many users—you would realize the money-making value of this modern paper drill. It's made in seven models to meet every demand of price and production. Investigate now. Write for data today!

"Your drill is a model of convenience and accuracy and one of the most satisfactory pieces of machinery in our plant."

—Kleindinst, Printers,  
Coldwater, Mich.

"The Challenge Paper Drill has fulfilled all the claims made for it."

—The Pierce Co.,  
Fargo, N. D.

"The Challenge Paper Drill has changed our 'hole' problem from a major to a minor operation."

—The Forest  
River Press,  
Salem, Mass.

"This paper drill is certainly proving itself very satisfactory. We drilled 2½ million holes on Tag Board stock without the least trouble."

—Monarch Printing Co.,  
Cumberland, Md.

"Like it? We're proud of it."

—Mid-Continent  
Petroleum Corp.,  
Waterloo, Iowa

"The Challenge Paper Drill is proving very satisfactory on all punching work. We have no hesitation in recommending this machine."

—The Caxton Press, Ltd.  
Regina, Sask., Canada

"I am fully aware of the advantages of your drilling machine and the opportunity it affords for decoration and enhancement of a printed piece, but most of all I am aware of the economy of your machine."

—The Pfeifer Show Print,  
Columbus, Ohio

"It was a lucky day when we installed a Challenge Paper Drill."

—The Eagle Printery,  
Butler, Pa.

"We are quite satisfied with the work it turns out."

—The Fine Paper House,  
Los Angeles, Cal.

**THE CHALLENGE  
MACHINERY CO.  
GRAND HAVEN, MICHIGAN**

CHICAGO,  
17-19 E. Hubbard Street 221  
NEW YORK,  
200 Hudson Street

**7**

**MODELS A Size and Style for Every Requirement**

Published monthly by The Inland Printer Company, 205 West Wacker Drive, Chicago, Illinois. Subscription rate \$4.00 a year; 40c a copy, Canadian \$4.50 a year; foreign subscription \$5.00 a year. Entered as second-class matter, June 25, 1885, at the postoffice at Chicago, Illinois, under Act of March 3, 1879.

Copyrighted, 1938, The Inland Printer Company

ANOTHER PROMINENT MILLER INSTALLATION

9 to 1... Nine out of ten 25"x 38"\*\* two-color cylinder presses in the United States are Millers. This nine to one preference is convincing evidence of fundamental Miller superiority.

\*Sheet sizes from 25"x 38" to 28"x 41".

Equal evidence of the profit possibilities of the Miller Two-Color is found in the long list of its prominent users—and in the fact that over 50% of them have placed repeat orders. Catalog upon request.



MILLER PRINTING MACHINERY CO., PITTSBURGH, PA.

27"x 41" TWO-COLOR • 27"x 41" MAJOR • 20"x 26" SIMPLEX • 13"x 20" HIGH-SPEED • 28"x 41" CUTTER AND CREAMER

ACCESSIBLE • COMPACT • DURABLE • SIMPLE

# Power

The power of penetration! That's the kind of power by which business publications should be judged—the power to penetrate the front offices of leading plants where purchases are controlled, the power to penetrate these front offices and get a favorable hearing.

Leading advertisers who want to penetrate the graphic arts field realize that printers pay for and read THE INLAND PRINTER because it supplies them with money-making ideas. It keeps them posted on important news, and gives them the latest slants on management, production, and sales.

Valuable information like this—plus the high quality and richness of every issue—is responsible for the effectiveness of THE INLAND PRINTER'S "power to penetrate."

Little wonder, then, that important graphic arts advertisers concentrate their advertising in THE INLAND PRINTER—the publication for which the executives of the outstanding plants gladly pay four dollars a year.

If you want to give your advertising the power to reach the busy ear of the influential buyer—if you want to give it power to penetrate—do what the leading advertisers do. Put your bid for sales in the publication that is considered "tops" by those who are your best prospects. That publication is THE INLAND PRINTER. It's an A. B. C. publication, which means that you know what you're getting and get what you pay for.

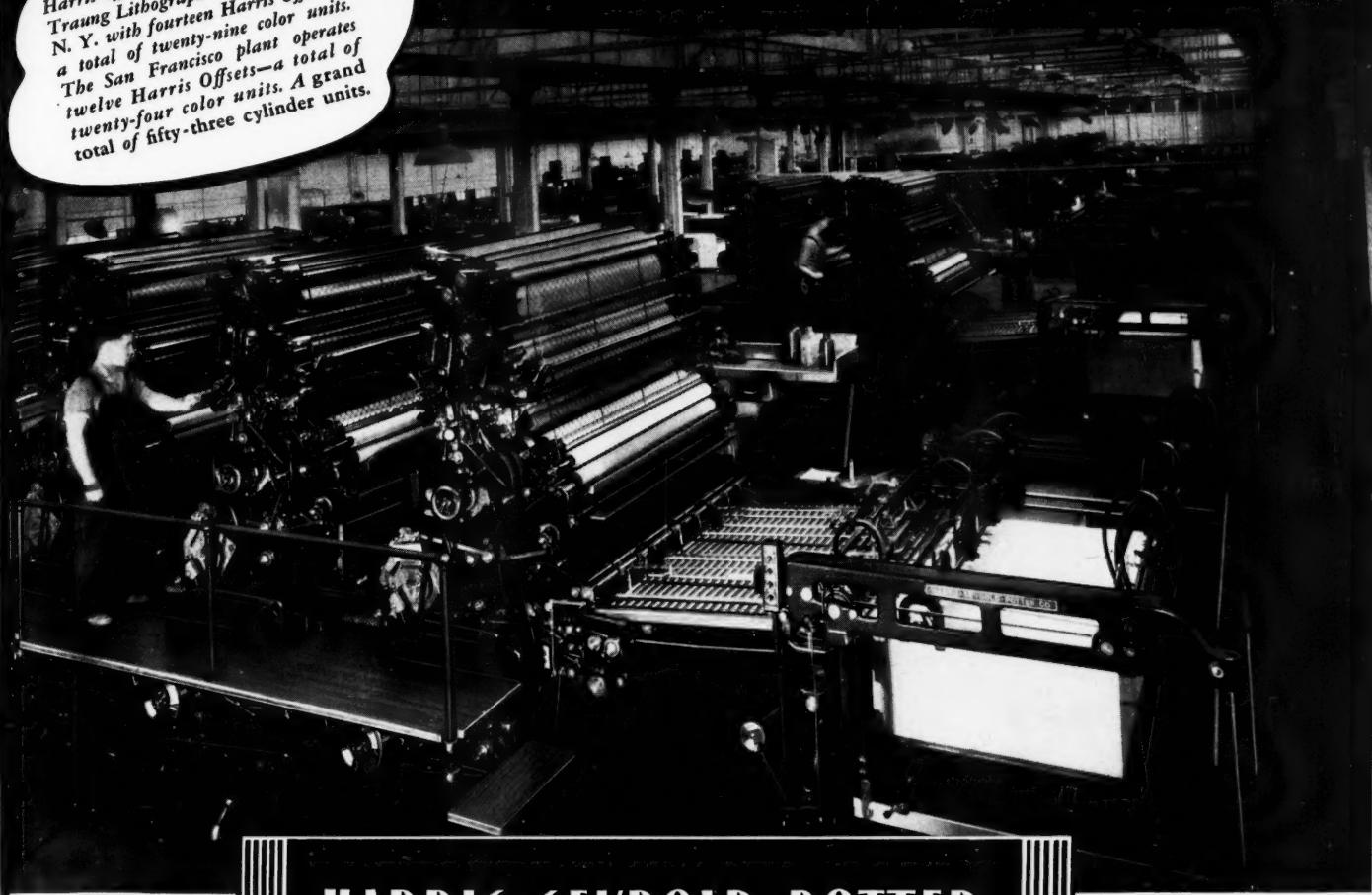
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Printing executives, like all people, pay for a thing what they consider it's worth. They pay four dollars a year for THE INLAND PRINTER. Records show that about 75 per cent renew their subscriptions from year to year without any inducement but the desire to read it. What better evidence that they really want the publication and everything that is in it?

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Harris Offset Installations in Stecher-Traung Lithograph Corp., Rochester, N. Y. with fourteen Harris Offsets—a total of twenty-nine color units. The San Francisco plant operates twelve Harris Offsets—a total of twenty-four color units. A grand total of fifty-three cylinder units.

# Choice of the Leaders



## HARRIS·SEYBOLD·POTTER PIONEER BUILDERS OF *Successful* OFFSET PRESSES

### HARRIS OFFSET PRESSES

#### Commercial Group:

17" x 22", 21" x 28", 22" x 34" in single color.

#### Color Group:

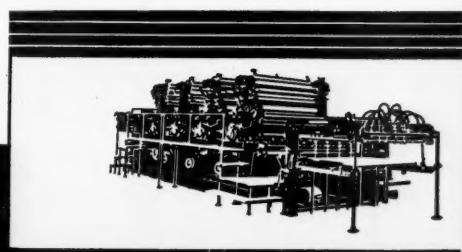
26" x 40", 35" x 45" in single color;  
41" x 54", 42" x 58", 46½" x 68½" in one, two, three and four colors.

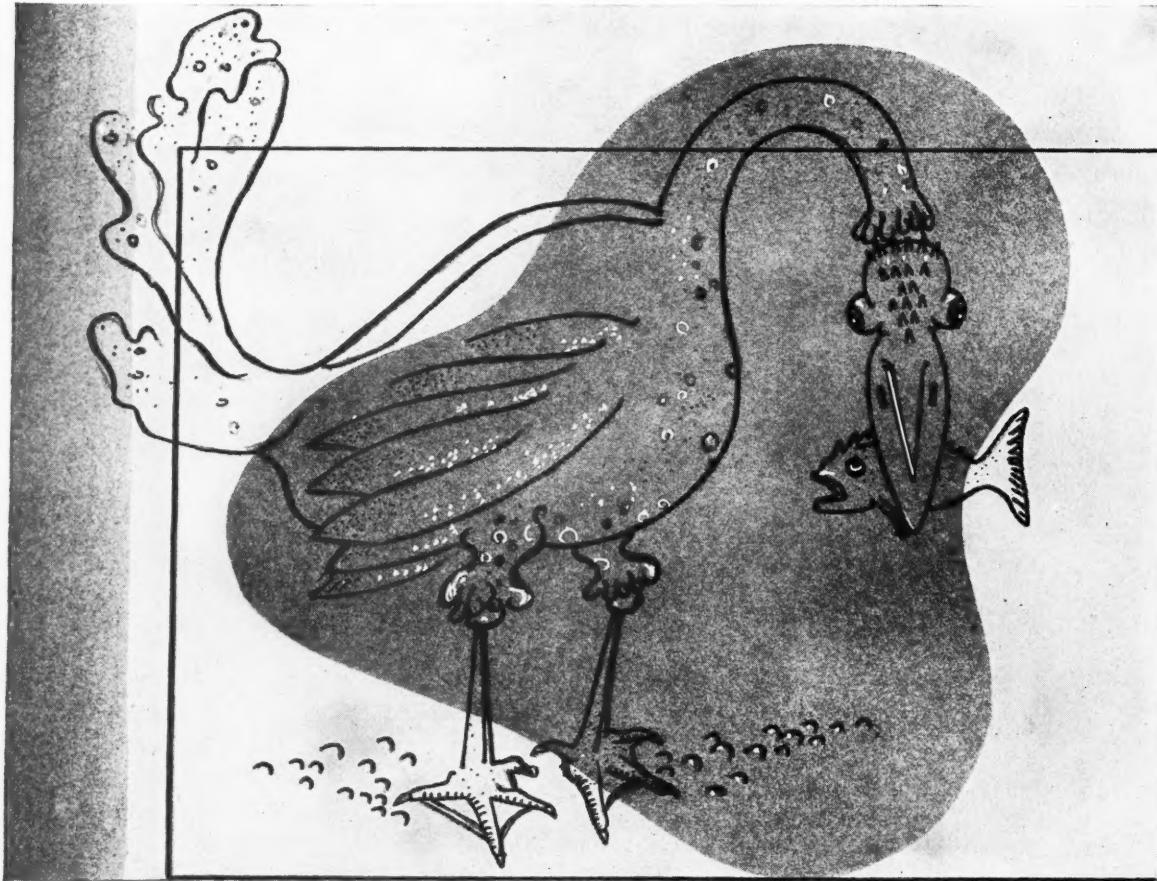
- Leaders throughout the Graphic Arts recognize the value of press building experience. Their choice of pressroom equipment is guided by the continued reputation of Harris presses for business profits. They know that Harris supports the skill of the pressman with precision performance and dependable service. Gauge plant possibilities by measuring equipment with the new line of Harris Offset presses.

# HARRIS *Offset* PRESSES

## HARRIS·SEYBOLD·POTTER COMPANY

GENERAL OFFICES: 4510 East 71st Street, Cleveland, Ohio • HARRIS SALES OFFICES: New York, 330 West 42nd Street; Chicago, 343 South Dearborn Street; Dayton, 813 Washington Street; San Francisco, 420 Market Street • FACTORIES: Cleveland, Dayton.





## THE DODO BIRD, TOO,

**may have been all right in his day . . .**

It just goes to show what can happen to a bird who won't adapt himself to changing times and conditions. He becomes extinct! Civilization walks right off and leaves him behind.

Science and history tell us that the Dodo's legs were too short for his body, so he couldn't run. His wings were so stumpy he couldn't fly. When the fish he fed upon got wise to themselves and moved on to other waters, where they wouldn't

be washed up on the beach for the Dodo to pick up at his leisure, he passed out of the picture.

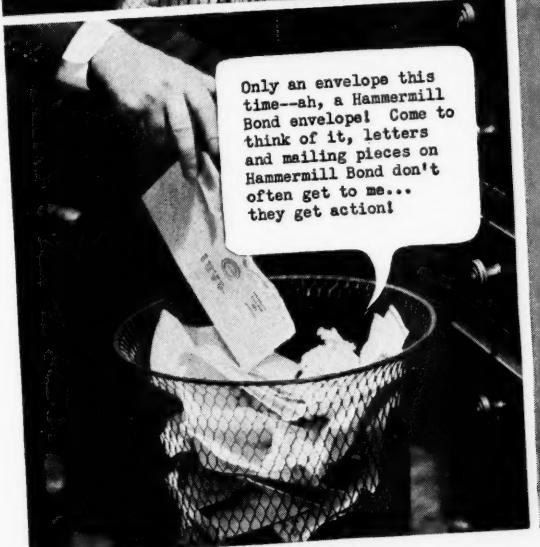
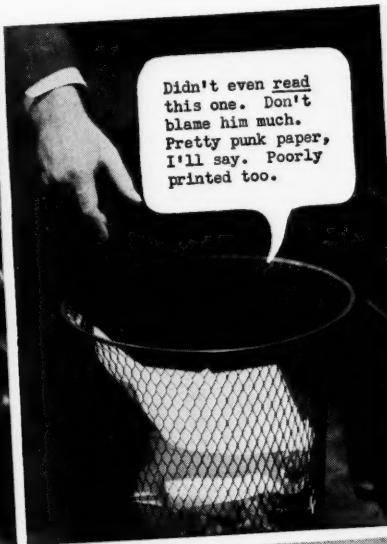
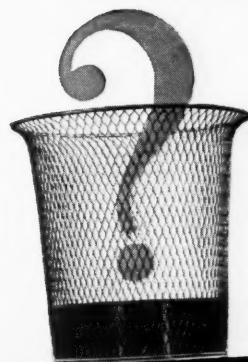
*The moral is clear.* Times and conditions have changed in the printing business, too. And the printer who wants to survive must adapt his production methods to them. The trade composition plant idea has grown and prospered because it meets modern requirements in a modern way.

**INTERNATIONAL TRADE COMPOSITION ASSOCIATION**  
With more than one hundred and fifty members in the United States and Canada

**TRADE COMPOSITION  
WEEK - September 19-24**

During this week the members of I.T.C.A. hold "open house" for printers, publishers, and advertising men. Visit one or more of these plants in your vicinity during the week. You'll find it interesting and profitable.

# Wonder what a wastebasket thinks about printing jobs



## IT'S THE JOBS THAT GET ACTION THAT BRING PROFITABLE REORDERS

**H**AMMERMILL BOND goes a long way to keep a sales letter, mailing piece, any bid for business on the prospect's desk. Why? In your shop Hammermill Bond with its sized, lint-free surface, prints sharp and clear. In your customer's office it takes writing cleanly by hand or machine, erases without scuffing, retains its snap and crispness. It has the look of importance and feel of quality that commands respect.

Hammermill Bond helps get action for your customer, and that means re-orders and extra profits for you . . . Send coupon for free Working Kit of Hammermill Bond. Contains practical ideas for designing letterheads and printed forms. Helps you get—and hold—new business.

## HAMMERMILL BOND

LOOK FOR THIS WATERMARK

IT IS OUR WORD OF HONOR TO THE PUBLIC



Hammermill Paper Company, Erie, Pa.

Please send me free the Working Kit of Hammermill Bond.

IP-SE

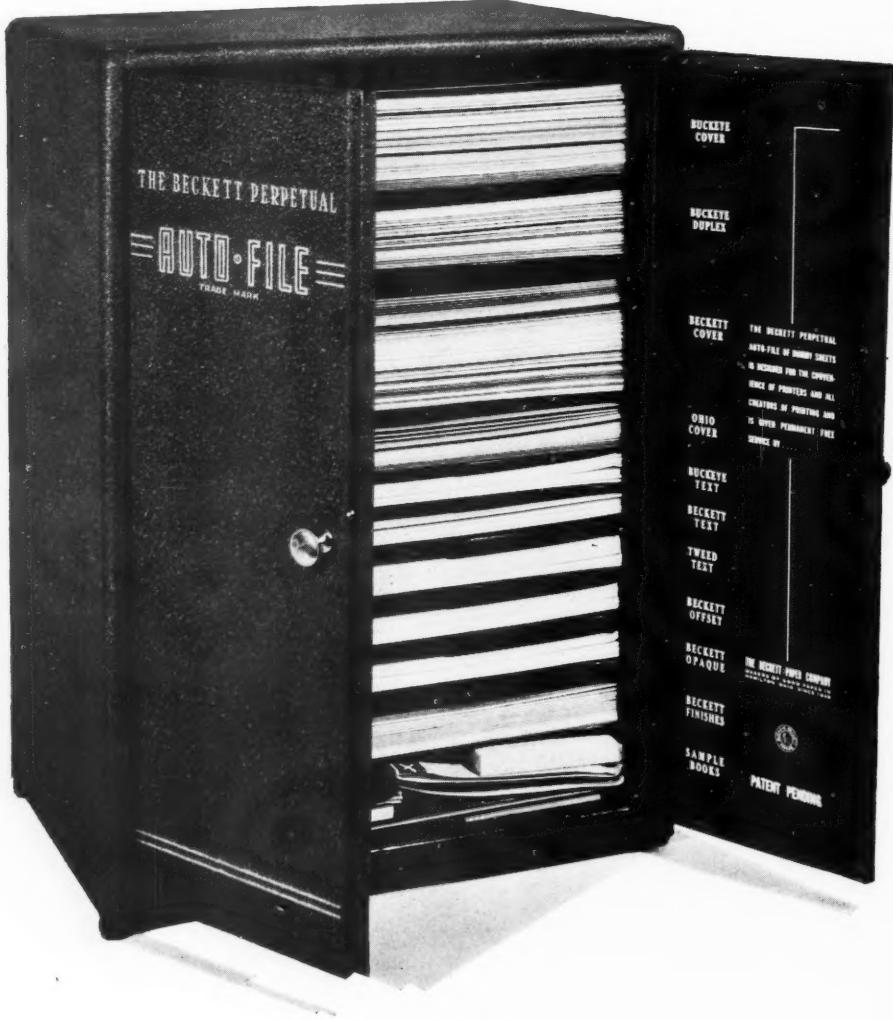
Name \_\_\_\_\_

Position \_\_\_\_\_

(Attach to your business letterhead)

Please Mention The INLAND PRINTER When Writing to Advertisers

# Now...the RIGHT Paper



## THE BECKETT PERPETUAL AUTO-FILE

### Specifications

**CONTENTS . . .** The Auto-file contains 297 dummy sheets, 12 x 18 inches, folded to 9 x 12 size, perpetually replaced without charge. There are 179 different items of paper, including Buckeye Cover, Beckett Cover, Ohio Cover, Buckeye Duplex, Buckeye Text, Beckett Text, Tweed Text, Beckett Offset, Beckett Opaque, Beckett fancy finishes, a drawer of sample books, the Beckett Color Finder and an instruction book.

**DIMENSIONS . . .** The Auto-file is made throughout

of steel. The exterior is in wrinkle finish and the cabinet is enameled in two tones of maroon. The height is 19½ inches; width, 14½ inches; depth, 10½ inches. Weight of cabinet empty, 22½ lbs.; loaded, 42 lbs.

**QUALITY . . .** The Auto-file is so soundly constructed that it will give lifetime service. It is readily portable. It will prove an acceptable ornament to any office and an utility of convenience without precedent in the graphic arts.

# *at your fingertips... Always*

THE Beckett Perpetual Auto-file offers to you a permanent solution of the age-long problem of securing immediately, without one penny of additional expense and with so little effort that the action is almost automatic, a complete assortment of printing papers for dummy and sample purposes. These samples are in order and will be kept complete without your buying so much as a postage stamp.

As each sheet is removed for use you merely jot down its number on the pad on the left door and each two weeks send us these numbers on the business reply postcards also found on the door. Replacement sheets will be sent you on the day the card is received.

Any of the thousands of items of paper made by us which are not included in the Auto-file, will be furnished immediately without cost to owners of the Auto-file. Sample books enclosed in the Auto-file exhibit all sizes, weights, colors and finishes. To secure exactly what you want you have only to note the grade, color, size, weight and finish on the postcard, write your name and address and the paper will go to you in full sheet size by return mail. If more than one sheet is needed kindly so state.

The advantage and convenience of having always at hand a complete assortment of sample and dummy papers in compact and orderly form will be obvious to all connected with the creation of printing, and this convenience is for the first time made available by the Beckett Perpetual Auto-file and the life-time free service which accompanies it.

The Auto-file, completely filled, is offered to members of the graphic arts at the nominal price of \$5.00. The first cost is the only cost, as all future service is absolutely free. The price represents but a small fraction of its actual manufacturing cost.

If for any reason whatsoever you are not satisfied with the Auto-file you may return it, express collect, within 30 days, and your money will be refunded without question.

Sale of the Auto-file must be limited to the following classes: Printers, Commercial Artists, Advertising and Direct Mail Agencies, Advertising Managers and the instructors in printing schools. If you use the coupon in ordering The Beckett Perpetual Auto-file please attach your business letterhead.

*The name of The Beckett Perpetual Auto-file is registered and the device is protected by patents pending*

## **THE BECKETT PAPER COMPANY, Hamilton, Ohio**

*Makers of Good Paper Since 1848*

© 1938

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TO THE BECKETT PAPER COMPANY, *Hamilton, Ohio*

I enclose \$5.00 and my business letterhead. Please send The Beckett Perpetual Auto-file. I retain the right to return the Auto-file at your expense within 30 days, if dissatisfied, and to receive immediate refund of purchase price.

NAME \_\_\_\_\_

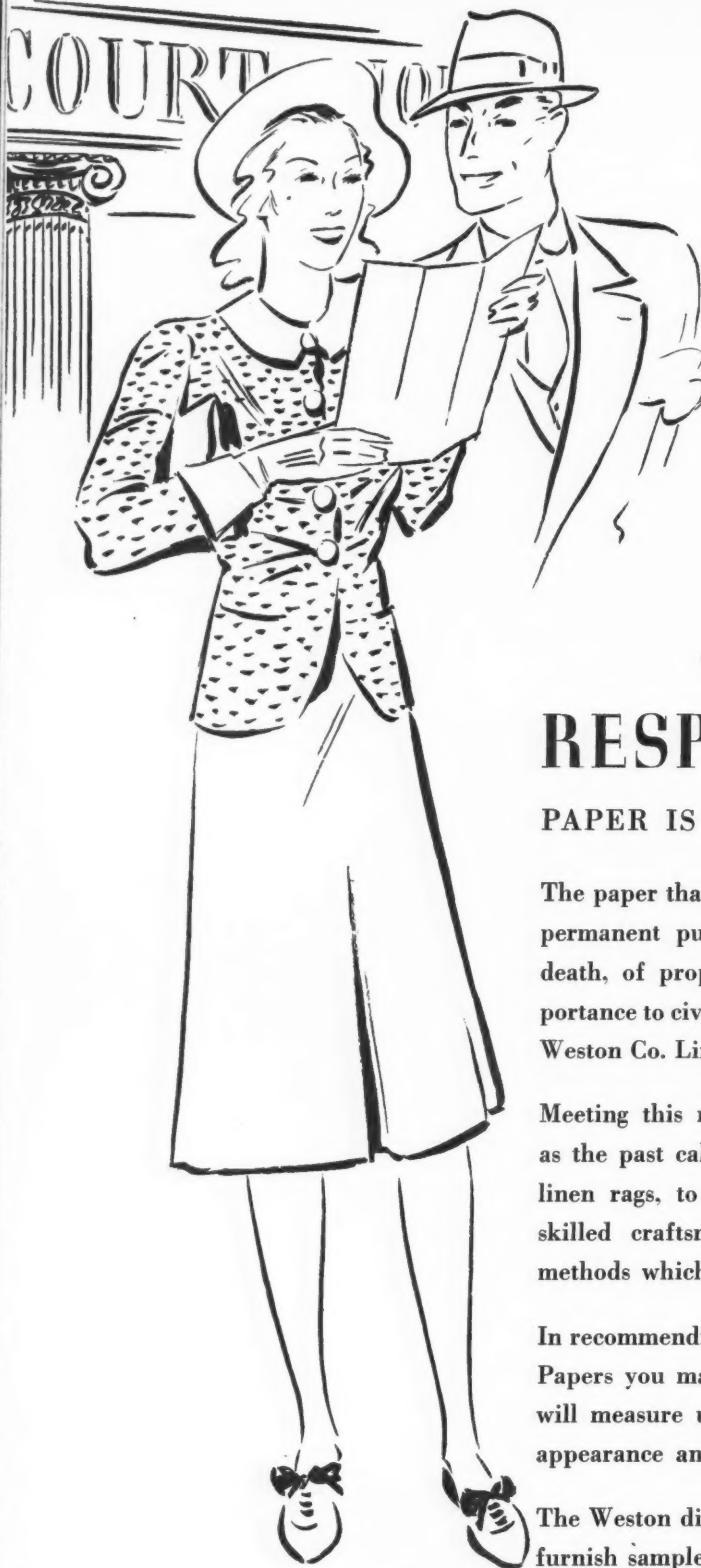
ADDRESS \_\_\_\_\_

BUSINESS \_\_\_\_\_

CITY \_\_\_\_\_

STATE \_\_\_\_\_

*Please Mention The INLAND PRINTER When Writing to Advertisers*



## THE GREATEST RESPONSIBILITY PAPER IS CALLED UPON TO MEET

The paper that is charged with the preservation of permanent public records — records of birth, of death, of property — records of incalculable importance to civilization — is a Weston paper, Byron Weston Co. Linen Record.

Meeting this responsibility to the future as well as the past calls for 100% new white cotton and linen rags, to be sure, but it also demands the skilled craftsmanship and precision production methods which characterize the Weston mill.

In recommending any one of the range of Weston's Papers you may have complete confidence that it will measure up to its full responsibility for the appearance and performance of the finished job.

The Weston distributor in your locality will gladly furnish samples or you may secure them from the mill.

## WESTON'S PAPERS

*Manufactured by*

**BYRON WESTON COMPANY • DALTON • MASS.**



### RAG CONTENT LEDG

Extra No. 1—100%

BYRON

WESTON CO.

LINEN RECORD

100% DEFIANCE

85% WAVERLY

75% CENTENNIAL

50% WINCHESTER

25% BLACKSTONE



### RAG CONTENT INDE

100% DEFIANCE

75% HOLMESDALE

50% WINCHESTER

WESTON'S  
MACHINE POSTING  
INDEX

50% Rag Content



### MACHINE ACCOUNT

TYPACOUNT

LINEN LEDGER

85% Rag Content

WESTON'S  
MACHINE POSTING  
LEDGER

50% Rag Content



### RAG CONTENT BO

Extra No. 1—100%

WESTON'S BOND

100% DEFIANCE

75% HOLMESDALE

65% EXMOOR

50% WINCHESTER

25% BLACKSTONE

*Specify*

# MAXWELL BOND

WATERMARKED

in many bright colors suitable  
for office and factory forms

# MAXWELL OFFSET

TUB-SIZED

suitable for fast runs of  
sales-producing literature

... for PRINTING of CLEANLINESS, COLOR and CHARACTER

MAXWELL IS MADE WELL

THE MAXWELL PAPER COMPANY • FRANKLIN • OHIO

also manufacturers of Maxwell Mimeograph



MAXWELL BOND ENVELOPES are manufactured under  
OUR OWN MANAGEMENT by our affiliated subsidiary  
DAYTON ENVELOPE COMPANY, DAYTON, OHIO

Please Mention The INLAND PRINTER When Writing to Advertisers



this RITZY RAG MAN

guards the quality of Gilbert papers

HE'S FUSSY . . . choosy . . . a real aristocrat in an organization where *everyone is paid to be particular*. He's the Chief Chemist in the Gilbert mill. And one of his jobs is to say "No!" to everything but the best in paper raw materials. He won't even look at ordinary salvaged rags. (The fact is, *none are ever used* in making Gilbert papers.) For Gilbert mills work only with *fresh, clean cuttings* procured from fabric and garment makers.

Only the best types of cotton fabrics are used. Each lot must pass rigid tests for quality of fibre.

**BOND PAPERS:** Lancaster, No. 1 100% New Rag Content; Resource, 50% New Rag Content; Dispatch, 25% New Rag Content.

**LEDGERS:** Dreadnaught, 100% New Rag Content; Dauntless, 50% New Rag Content; Dispatch, 25% New Rag Content.

Fabrics of certain colors are discarded, as unsuitable for fine paper production.

And when *every test has been passed*, Gilbert manufacturing processes transform these fabrics into beautiful rag-content papers. Rich bonds . . . sturdy ledgers . . . tough brists . . . distinctive safety papers. Your nearest Gilbert distributor can help you to secure better paper quality, performance and service!

**GILBERT PAPER COMPANY**  
Established 1887 • • • Menasha, Wisconsin

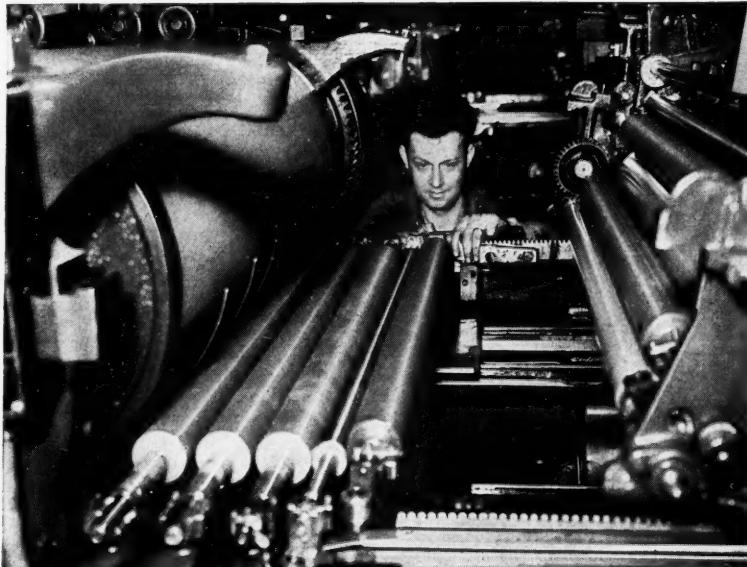
**BRISTS:** Dreadnaught Index, 100% New Rag Content; Dauntless Index, 50% New Rag Content; Dispatch, 25% New Rag Content.

**SAFETY PAPERS:** Gilbert Safety Bond, 25% New Rag Content; Dispatch Safety, 25% New Rag Content.

# GILBERT Quality Papers

FOR OVER 50 YEARS A FAMOUS NAME FOR FINE RAG-CONTENT PAPERS

# "YOU CAN'T CLAIM ENOUGH FOR DAYCOS"



**-SAYS THE SHOP  
SUPERINTENDENT  
OF A LARGE MID-  
WESTERN PRINTER**

- New high-speed presses installed—work piled up—customers squawking! In a jam—the Shop Superintendent "staked all on Daycos"—and they answered his prayers for high-speed hot weather production.



● Listen to this Plant Superintendent as he talks to the local Dayco Representative.

"Yes, I was skeptical when I put in Daycos. Work was piled up all over the place during the installation of new high-speed presses. Customers were demanding delivery—and no fooling about it. It was hotter than hades and our ordinary rollers were melting. I was in a jam—so I sure hoped that Dayco Rollers would stand up half as good as your claims."

"You know that we do all kinds of commercial printing, labels and forms. We have large runs with solids, halftones and type. And we didn't lose one minute's time after

those Dayco Rollers went to work. Daycos answered my prayers—we set them once and forgot about them—had no trouble—and no delays due to swelling. Mister, take it from me, you can't say enough about Daycos."

That's right, we can't say enough about Daycos—how they take extremes of heat and cold in stride—prevent trouble—speed production and contribute toward better letter-press, offset and intaglio work—how they are ideally adapted for all the usual and unusual applications—for all classes of presses and special printing machines.

Let a Dayco representative study your requirements and prescribe

Daycos built specifically for your needs. Then no matter what type of work you do—just keep them clean and watch them perform like new rollers for millions and millions of impressions.

Just remember, there is only one genuine patented sleeve-type roller—Dayco. And see a representative today.

THE DAYTON RUBBER MFG. CO.  
DAYTON, OHIO

\* \* \*

#### DAYCO "STAYPUT" ROLLERS

*especially built for newspapers,  
are distributed by*

GEO. H. MORRILL COMPANY  
Division General Printing Ink Corporation

## Dayco Rollers

The Original Synthetic Rubber

**D** Printing and Lithograph Rollers

THE ALL-PURPOSE ROLLERS FOR FORM, DISTRIBUTOR, DUCTOR, ETC.



Please Mention The INLAND PRINTER When Writing to Advertisers

# BUILT BY THE PIONEERS OF SPRAYING EQUIPMENT

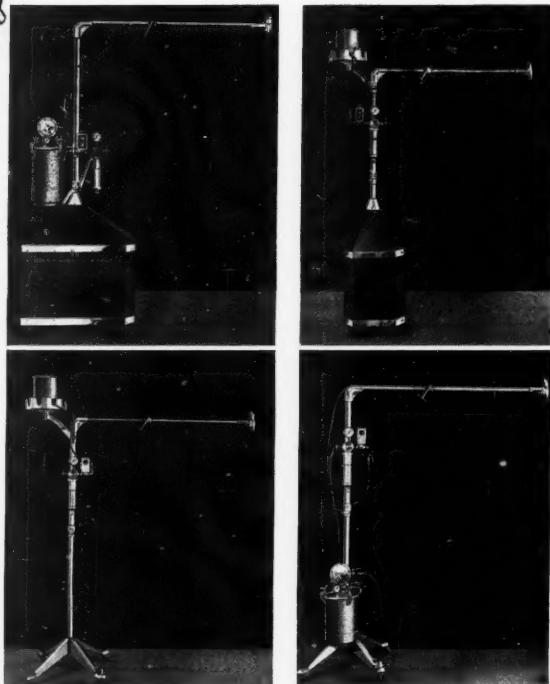


When you install a spray system for the prevention of offsetting, you naturally want one that is efficient, accurate, sturdy, easy to use and easy to install. Only then can you have real economy.

DeVilbiss gives you that. DeVilbiss gives you the product of fifty years' experience in building spraying equipment—a perfected spray system carefully adapted to press-room needs . . . Whatever kind of outfit you require—stationary or portable, with or without air compressor, one or two spray guns—DeVilbiss has the spray equipment exactly for you. Write for details . . . The DeVilbiss Company, Toledo, Ohio.

Equipment and solution licensed under U. S. Patent No. 2078790

NO OFFSETTING  
NO SLIP-SHEETING  
NO INK DOCTORING  
NO RACKING  
NO RUNNING TIME LOST



# DEVILBISS

## SPRAY SYSTEMS

1886 - FIFTY YEARS OF QUALITY PRODUCTS - 1938

*Composition*  
• • IS THE ONLY TRUE TEST

# HOWARD BOND *always* EXCELS

THE WORLD'S WHITEST  
BOND PAPER



Compose it • Tear it • • Test it

And you will specify it

ENVELOPES TO MATCH  
*Greatly Improved*  
Now made by our affiliated subsidiary  
**DAYTON ENVELOPE CO.**  
DAYTON • OHIO

**HOWARD BOND**  
WATERMARKED

The Nation's Business Paper

THE HOWARD PAPER COMPANY •

Send me the NEW HOWARD BOND PORTFOLIO of fine letterhead

envelopes to match

Name \_\_\_\_\_

Firm \_\_\_\_\_

Position \_\_\_\_\_

Address \_\_\_\_\_

Please attach to your business stationery



## A NEW ACHIEVEMENT *presenting Ideal O-X Process Rollers*

The newest Ideal Roller is a process base as soft as composition!

When coated and coolly operating in your high-speed press, its ability to ink properly reflects itself in impressions that are clean, sharp and uniform. No color value is lost due to generated roller heat.

Your worries about ink tone values being lost while running; concern as to having fresh rollers for particular jobs; doubts as to whether or not rollers will last through the run—all of these are wiped away when you install Ideal O-X Process Rollers.

The outer coating of O-X Process Rollers is removable in hot water and a fresh new coating is applied in the matter of a few minutes. Think of the advan-

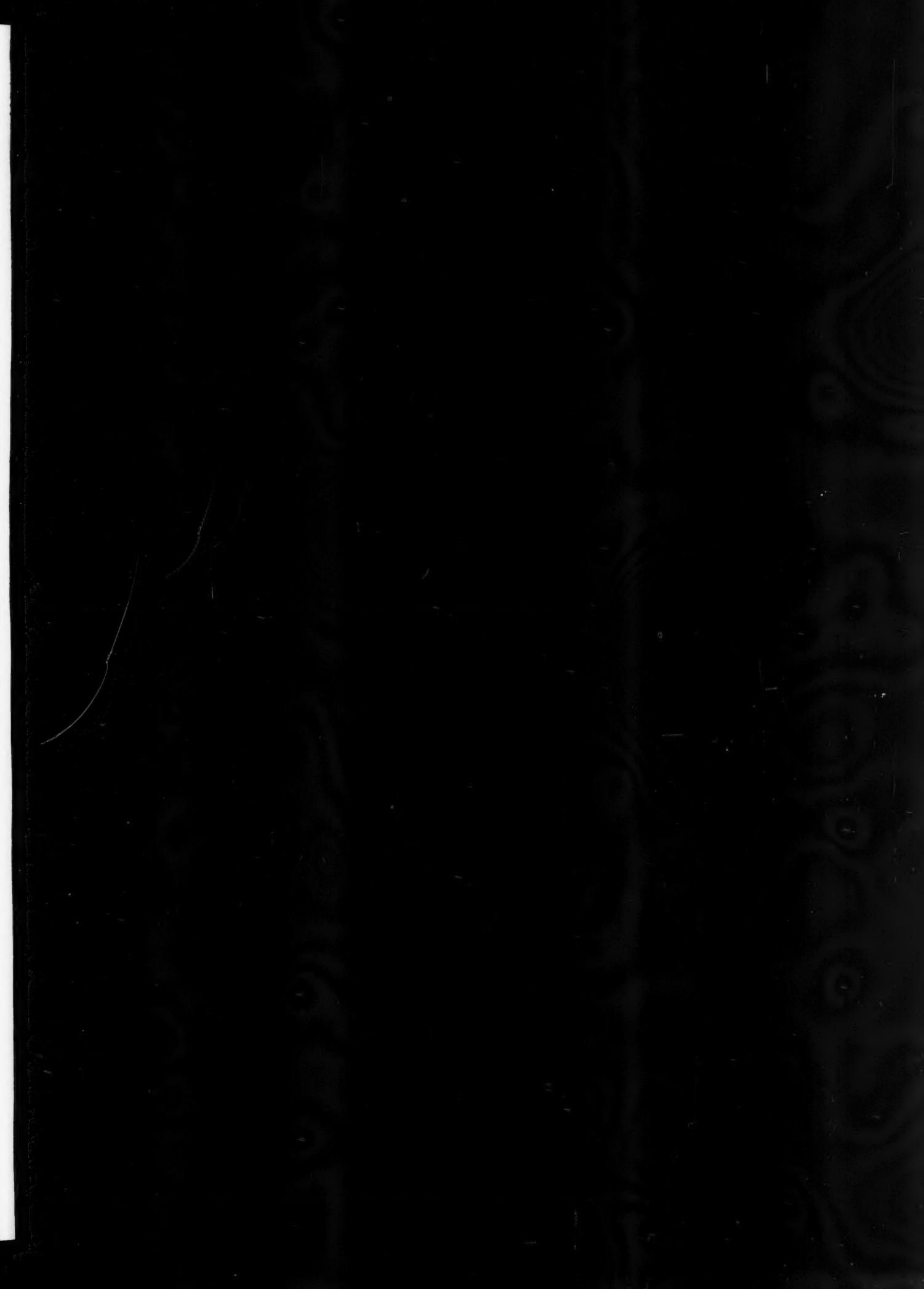
tage this affords you on rollers which must be sectioned for split-fountain work. It means that you can section only the coating and that, when this is removed, the roller can be recoated for plain use again or, if you desire, the same or a different placement of sections can be made.

Coating can now be done in your own plant with the new Junior Model Ideal Process Surfacing Machine, which handles rollers from 2 to 3½ inches in diameter with an over-all length of 84 to 86 inches.

Why wonder if these Ideal O-X Rollers are the rollers for your plant? Write or call the nearest Ideal representative, or send your inquiry to either of the conveniently located Ideal factories.

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**I IDEAL ROLLER & MANUFACTURING CO.**  
CHICAGO, ILLINOIS      *Branch sales offices in principal cities*      LONG ISLAND CITY, N.Y.

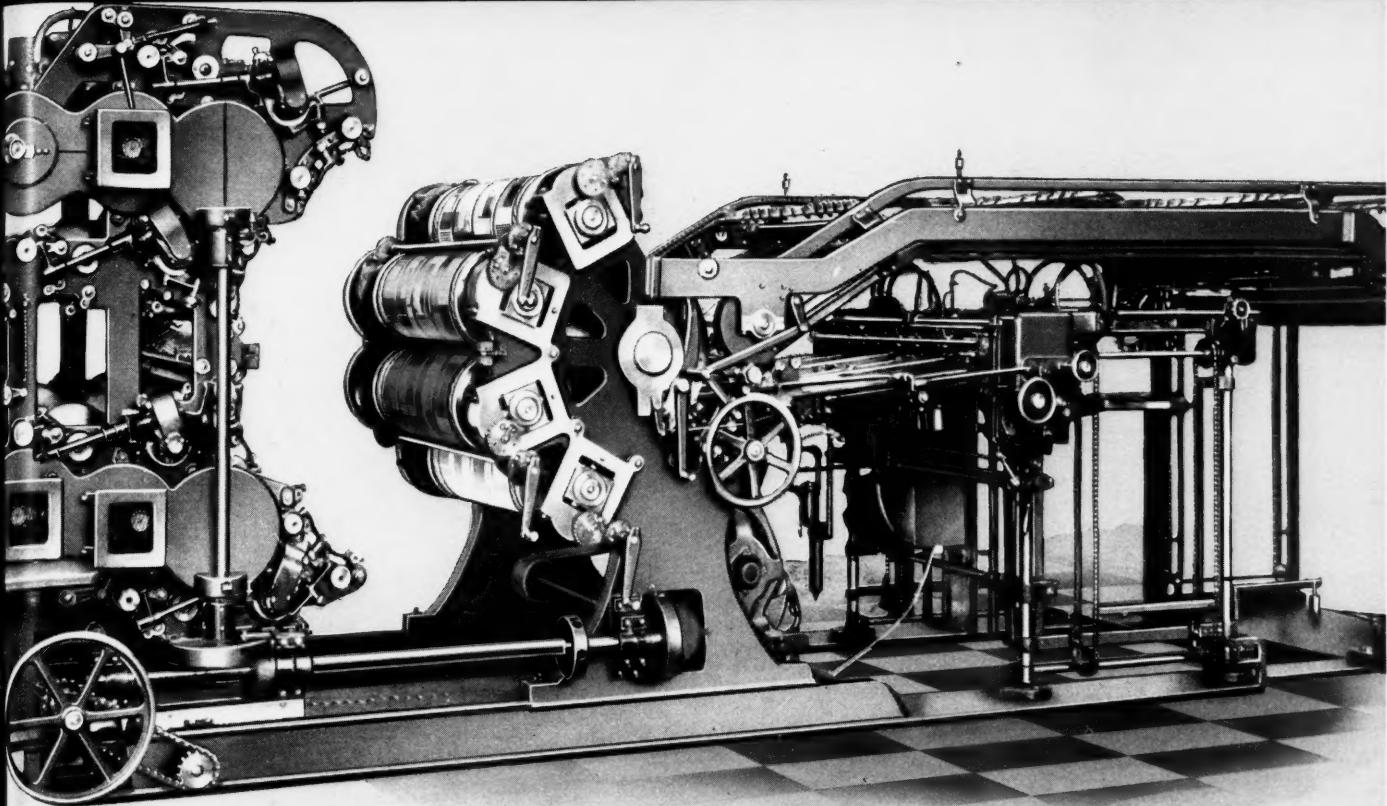




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## For quality and speed in color printing

PICTURES are more in demand today than ever before. The public can't seem to get enough of them; and this is particularly true of pictures printed in full color. With amateur as well as professional photographers now making untold numbers of full-color photographs, and with constant improvements in methods of reproducing such pictures, it is apparent that color printing is on the threshold of an unprecedented expansion.

For quality and speed in color printing, Cottrell presses have long been preeminent; and the Cottrell organization has kept in step with the times. Today you can buy a Cottrell press for printing as few as

two colors on a sheet as small as 11x17; or you may choose a Cottrell rotogravure press, 43 $\frac{7}{8}$ x58, which prints four colors on one side of a web, and two colors on the other side, at speeds up to 15000 cylinder revolutions an hour.

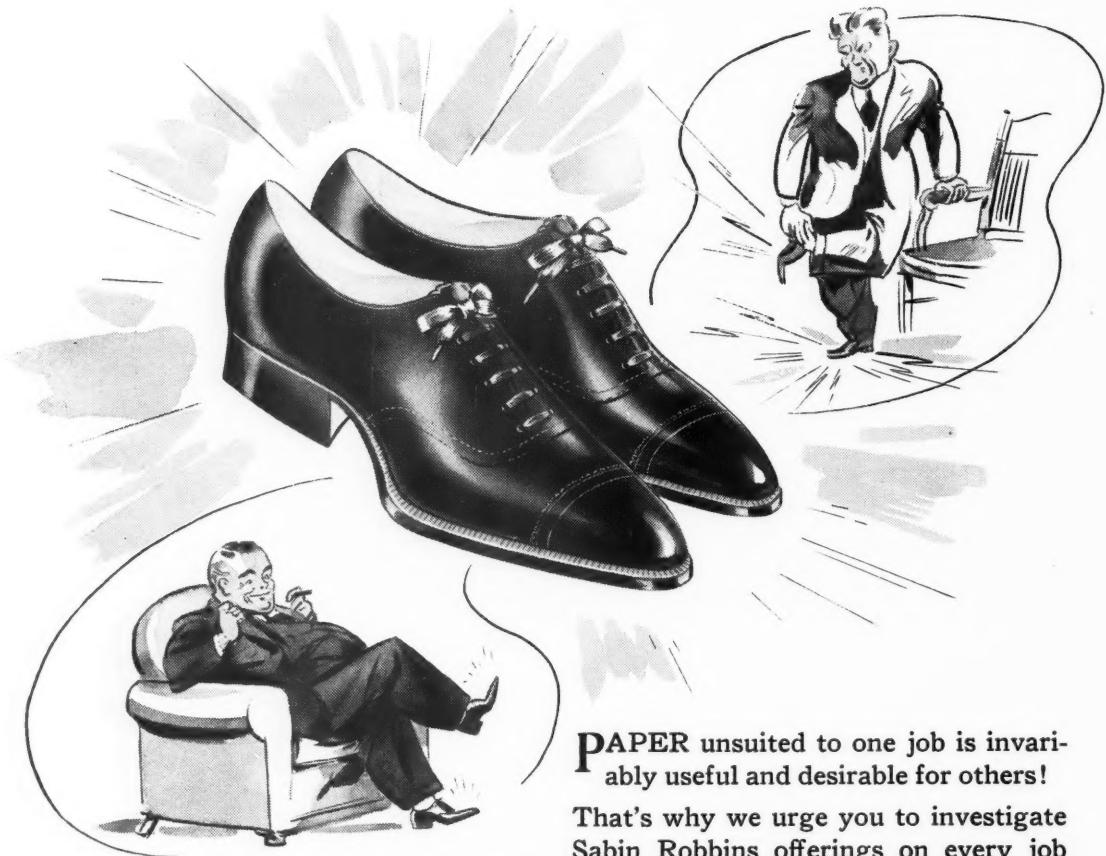
Information about the latest Cottrell presses and new developments for magazine and multi-color printing will be furnished on request.

**C. B. Cottrell & Sons Co., Westerly, R. I.**

NEW YORK: 25 EAST 26th STREET • CHICAGO: 332 SOUTH MICHIGAN AVENUE • CLAYBURN DIVISION: 3713 NORTH HUMBOLDT AVE., MILWAUKEE, WISCONSIN • SMYTH-HORNE LTD., 1-3, BALDWINS PLACE, GRAY'S INN ROAD, LONDON, E. C. I.

★ ★ ★ COTTRELL ★ ★ ★ ★ ★

# TOO SMALL FOR SMITH . . . B



**PAPER** unsuited to one job is invariably useful and desirable for others!

That's why we urge you to investigate Sabin Robbins offerings on every job

you figure. As national distributors of mill jobs and seconds for the fine paper industry, we carry thousands of tons of the following items, at amazingly low prices, in each of our sixteen conveniently located sales warehouses:

Enamel Book  
Machine Finish Book  
Super Book  
Poster Paper  
News Print

Coated Label  
Cover Paper  
Plain Blanks  
Coated Blanks  
Index Bristol

Bogus Bristol  
Folding Bristol  
Government Post Card  
Candidate Bristol

For information, prices and samples in a HURRY, call the Sabin Robbins warehouse nearest you long distance, reversing the charges! Overnight delivery service to all points within 100 miles of each distributing center. Get our prices on that job you're figuring NOW!

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National Distributors of Jobs and Seconds of P

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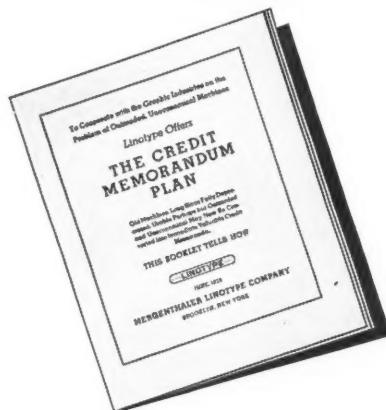
# Paper Company

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29 Ryerson Street, Brooklyn, New York

I would like a copy of your booklet:

CREDIT MEMORANDUM PLAN  
 SALES PROMOTION PLAN

Name \_\_\_\_\_

Firm \_\_\_\_\_

Address \_\_\_\_\_

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An effective demonstration of the "Observergraph" color process is shown in this page from a folder designed and printed in four process colors by The Observer Printing House, of Charlotte, North Carolina, for Greensboro College



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VER EIGHT HUNDRED Craftsmen

printing executives, from all over the United States and Canada, registered for the nineteenth annual convention of the International Association of Printing House Craftsmen, held at the Statler Hotel in Boston, August 14 to 17.

Commemorating the three hundredth anniversary of the founding of the Stephen Daye Press, A. E. Giegengack, Public Printer of the United States, and Clark R. Long, international president, introduced by Chairman Philip J. McAteer, spoke to an enthusiastic audience at the outdoor orchestra shell on the banks of the Charles River on Sunday afternoon, August 14. It was in Cambridge, Massachusetts, in 1638, just across the river from Boston, that Stephen Daye and his two sons, Stephen, Junior, and Matthew, set up the first printing press in the colonies.

Soon after the settlement of Boston, the Rev. Jose Glover returned to England to secure equipment and a printer; Stephen Daye and his two sons were engaged in England for this purpose. They all sailed for the colonies, but Glover fell ill, died, and was buried at sea.

Speaking of the founding of the press in the colonies, Public Printer Giegengack observed that "Reverend Glover's plans were too far advanced . . . to perish with his death, and his inspired plans passed to the hands of Stephen Daye for fulfillment. While paying tribute to Stephen Daye, let us not forget Jose Glover, who has right-



J. L. FRAZIER, Editor

*The Leading Business and Technical Journal of the World in the Printing and Allied Industries*

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## BOSTON GREETS CRAFTSMEN ON HISTORIC OCCASION

fully earned the title of 'Father of Printing in America,' and merits it."

International President Clark R. Long, speaking at the commemoration exercises, summarized aims of the Craftsmen movement.

"The real meaning of the slogan 'Share Your Knowledge' is best expressed," said President Long, "in the definition that it is a sincere desire to share with others the successful ideas that are developed in our daily work. The most useful and effective informa-

tion is that gained from actual experience, and, if modestly passed on with the idea of mutual helpfulness, it is the most practical form of education. Such interchange of experience and information is recognized as the strongest progressive force in industry."

Following last year's convention, the research commission, composed of Chairman A. E. Giegengack, V. Winfield Challenger, Thomas E. Cordis, John B. Curry, Charles D. MacGregor, Oliver Watson, and J. Homer Winkler, working in harmony with other organizations interested in progress in printing education and research, planned a program of activity for the forthcoming year, which was presented and approved by delegates.

Under the research commission's plan, a technical research associate and a stenographer have been employed as staff members for the period of one year. They will be located in the Government Printing Office laboratories, under the direction and supervision of the Public Printer and the Craftsmen's technical director. All facilities of the Government Printing Office are available to the research program's needs.

It has been decided to limit the activities of the research commission, for the present, to the following: Compiling and cataloging existing technical and practical information concerning the graphic arts; correlation, exchange, and advisory services concerning research and data; encouraging research projects and promoting the use of printing by inspirational



*A former Craftsmen president, Public Printer A. E. Giegengack was a zealous attendant and speaker at the convention, despite injuries he received in a recent fall during vacation*

and promotional services; the distribution of new information collected through publications, lectures, exhibits, movies; establishment of an enquiry bureau; and conducting contests with awards as a means of promoting quality standards of printing.

In addition, the research commission will be glad to coöperate in an advisory capacity in activities for increasing the use of printing—activities, which were outlined in a report presented to the National Printing Equipment Association by the commission last November.

Regular sessions began Monday morning, August 15, with an address, described by leaders as one of the most important ever given at a Craftsmen's convention: Watson M. Gordon, of Doremus and Company, on "Do You Want to Stay in the Printing Industry?" Formerly advertising and promotion manager of the S. D. Warren Company, paper manufacturer, Mr. Gordon has seen printing plants rise and fall in vigor. He told Craftsmen the inside story of basic economic reasons why some printers succeed and others fail in business.

"The first step in marketing," said Mr. Gordon, "is to determine what the buyer can pay. The next step is to discover how to engineer the processes of manufacture to meet the sum which the buyer can dig up. Not only the future of your industry but the future of your individual plants depends in a considerable measure on your ability to produce printing at a price your market can afford."

In normal business practice, buyers match tangible sales results against expenditure for printing and advertising. Important buyers are testing costs and results, and many of the tests are applied with mathematical precision.

"Under the pressure of the present economic condition," said Mr. Gordon, "every dollar spent must pay a maximum return in sales or in the saving of time and money. In every branch of your industry, progress is directly related to cost of production. *And the progress of your industry in the future will depend largely on progressive reduction of costs and the consequent reduction of prices.*

"I want to make clear," continued Mr. Gordon, "that I am not talking about price chiseling—which means a loss of profits. Nor am I suggesting either wage or salary reductions. Nor am I suggesting the production of printing of poor quality."

One of the patently obvious ways to reduce costs, as illustrated by Mr. Gordon, is to see that no effort, even though expensive in the beginning, is spared to save by simplifying operations and the elimination of leaks. He told of one profit-winning business that had saved enough to pay its entire dividend out of savings made without reducing wages, laying off an employee, or reducing a single salary. Seemingly unimportant savings, so often lost sight of, in the aggregate may mean the difference between red and black figures in the statement.

After analyzing the factors necessary for realization by those who desire to stay in the printing business, Mr. Gordon offered a pertinent formula to be applied against loss of future business by individual printers.

"Few buyers want to switch their purchases from plants that have given them good service. A switch of business usually is caused by the pressure of circumstance over which the buyer has no control. The formula I have in mind gives you an understanding of the decisions a customer must make. It shows you each problem he faces in connection with the jobs he gives you.

"This formula includes a double estimate on each job that comes from an important customer. The first estimate is an estimate of cost and selling against your own plant facilities. The second is an estimate against any machinery, process, or method by which the job might be produced to better advantage. The second estimate tells you whether or not you are being fair to the customer who indirectly helps to pay your salary.

"Next I suggest that every six months you review a batch of these estimates. And this is the most important and revealing part of the formula. This review tells you at least two things of importance. It tells you whether or not you are keeping pace in terms of machinery and methods with your industry. From this standpoint it enables you to set an efficiency rating on your plant that can be arrived at in no other way.

"This review, secondly, puts you immediately on the customer's side of the desk and enables you to appraise your service to him through his eyes. If this review shows that some of your customers are buying many jobs at a price disadvantage, you can be sure that sooner or later these customers must switch the business they give to you to other organizations. They have no alternative, regardless of the convenient location of your plant, regardless of their friendship for your organization, and regardless of their appreciation of your years of service to them. The results of a review of this sort may be startling to you—but they will be profitable.

"One similar appraisal which I helped a friend make several years ago, revealed that 75 per cent of the work going through his plant could be produced in other plants at costs below those permitted by his equipment and methods. The result was a change in the direction of some of his selling effort and some drastic changes in equipment.

"Appraisals such as this are simple to make; they are always enlightening; they represent a fairly positive safeguard for a business."



Plaque at Dunster and Massachusetts Avenues (Harvard Square), Cambridge, just across the river from Boston. It was here, three hundred years ago, that Daye and his two sons, Stephen, Junior, and Matthew, had the first printing press in the colonies

William Dana Orcutt, of the Plimpton Press, Norwood, Massachusetts, author of "In Quest of the Perfect Book," spoke at the Tuesday morning session on the subject, "Present-Day Value of Typographic Tradition." He declared that the making of books is now a profession rather than a trade, that printing has become an art rather than a craft, and that the responsibilities for maintaining the present high standards of printing and bookmaking "rest upon the seriousness with which the younger generation accepts the serious profession."

Mr. Orcutt said he was particularly glad to speak to the convention this year because of the increasingly strong inroads of modern conditions attempting to force the printing trade away from the traditions upon which "the existing structure of printing has been firmly founded."

Mr. Orcutt stated that the Boston Society of Printers is entitled to credit for having started the typographical revolution against the monstrosities of the 1890's, and of having rediscovered the beauty of line, balance, and typographic harmony. As a result of this revolution, according to Mr. Orcutt, a publisher today cannot afford to make a book badly any more than an automobile manufacturer can afford to put out an inefficient car. Quality, even in low-cost books, he said, is now accepted as a matter of course.

Following the general sessions on Monday and Tuesday, six educational clinics were held, three simultaneously each day, those on Monday being devoted to typography, bookmaking, and new developments.

Under the chairmanship of Thacher Nelson, service manager of the Oxford Print, Boston, subjects discussed at the typographic clinic were "How to Win Okays and Influence Profits," "Into the Hell Box," and "Choice of Type Faces from Paper and Advertising Standpoints."

Leslie E. Sprunger, of J. W. Clement and Company, Buffalo, talked about preparing copy for press, and proofreading copy before setting, in order to forestall expensive author's alterations. One of his finest examples was a large catalog on which very scrappy copy had been received. The customer was sold on the idea of paying the printer to retype it on a Verityper, which by good luck afforded about the same sizes and styles in roman, italic, and small caps that the job would have when set in type. Proofs of cuts were

pasted into place, and the whole assembly proofread by the customer before a line of type was set. Cost averaged about seventy-five cents a page for typing and pasting, compared with a cost of \$3 a page for author's corrections—the previous average.

Milton B. Glick, designer for The Viking Press, New York City, in his paper, "Into the Hell Box," concentrated on the selection of type faces, and urged discarding undistinguished and older faces in favor of more comely ones available, such as good cuttings of Garamond, Caslon, and Baskerville for body matter.

In the last talk, Bert Chambers said: "We produce myriads of pieces of printing. Why do we miss the point so often? Why are there so few outstanding pieces?" He compared the typographic dress of a printed job with the

details of good design represented in architecture, fine furniture, building, and other crafts and arts, concluding that "type is very important when it goes into a printed piece. It depends on how well you can fit type, which is, after all, only one part of a printed piece, with other parts of the picture until you have a satisfactory unit."

Discussion followed, with Douglas C. McMurtrie contributing his usual helpful reminders about readability. Milton Anderson told of his experience with checking readability of body-matter for a mail-order catalog. Tom Cordis and Haywood Hunt, of San Francisco, and Lester Neuman, of Chicago, answered questions about pulling reproduction proofs for offset and gravure on transparencies and then dusting them with bronze powder to give opaque proofs.



*John M. Callahan, newly elected Craftsman president, is director of purchases for the United States Printing and Lithographing Company, Incorporated, Cincinnati. He has been a Craftsman (Cincinnati club) for twenty years, has held many offices, and has helped to organize clubs in Atlanta, Nashville, and Springfield, Illinois*

Paul A. Bennett, of the Mergenthaler Linotype Company, presided as chairman for the bookmaking clinic. Richard W. Ellis, designer for the Haddon Craftsmen, Camden, New Jersey, in his subject, "Planning and Printing of Special Editions," talked interestingly about the planning and printing of special editions he had

discussed bookmaking from the viewpoint of the binder. His talk was a résumé of the pitfalls the trade-edition designer and publisher are apt to meet in rushing books through the bindery.

Elbridge W. Palmer, president of The Kingsport Press, Incorporated, Kingsport, Tennessee, spoke informally of trends in bookmaking tech-

for rental use, varying regulations of textbook production in different states, and other topics of special interest.

The new developments clinic, with Roy Kirby, American Type Founders Sales Corporation, acting as chairman, heard three papers, representing the three processes—gravure, offset, and letterpress printing.



*Headline vaudeville acts and dancing followed Craftsmen's annual banquet at the Statler, Boston, August 16*

made. His reminiscences concerned the Hajji Baba book published by Random House, and several privately printed editions, including one for Mr. Vanderbilt, with reflections on the necessity for co-operation between the responsible parties, both editorially and in composing and press rooms.

The second speaker, Bertram Wolff, president of the H. Wolff Book Manufacturing Company, New York City,

nique. He covered in a general way present-day equipment, discussed the possibilities of changing that equipment in size and speed, and dwelt on relative costs of production.

Informal discussion followed presentation of the papers. Some of the topics were the consideration given to legibility of type when selecting a face for a particular book, trade practices in regard to library binding and books

Alfred M. Geis, manager of Alco Gravure, Baltimore, gave a description of the whole process of gravure, supplemented with actual materials used in each step of manufacture from original photographs to etched copper plate, as well as describing the newer mechanical developments.

Harvey Glover, superintendent of the Sweeney Lithograph Company, Belleville, New Jersey, speaking on

"The Developments in Offset Lithography," outlined the present status of offset printing, and contrasted it with the rule-of-thumb methods of a few years ago. Practices are standardized generally, giving closer control. Looking into the near future, he said he hoped to see even more accurate chemical control, a solution to the dampen-

ment Mr. Flader could not appear. His paper was read by Web Harrison, a brother photoengraver from Seattle.

D. Joseph Guiney, of the Chilton Company, New York City and Philadelphia, led off the selling clinic at which Henry Davis, sales manager of the Daniels Printing Company, Boston, presided as chairman. Too often,

experience will enable the craftsman to offer pertinent suggestions and he will have a "genuine interest in the job as he has a personal concern in it. The printing salesman who can devote his brains and attention to the advantages of the customer's business, so that sales will result, is the salesman who will get most of that man's business."



*Feature of the evening was the Chicago Birthday Cake, with 525 candles, representing record club membership*

ing problem, and a better metal or alloy for press plates. He said that manufacturers of equipment and supplies were keenly alive to the problems of offset, which will bring about "momentous changes for the better in years immediately ahead."

The letterpress part of the clinic was to have been handled by Louis Flader, the American Photo-Engravers Association, Chicago, but at the last mo-

he said, salesmen are long on promises and the plants short on delivery. "We must consider the two individual forces," insisted Mr. Guiney, "that possess the power to make or destroy any plant in the relative proportions that they are for or against each other. They are the *salesman* and the *craftsman*." He suggested that craftsmen be included in conferences with customers at the beginning of plans. Long

"Selling Printing from the Buyers' Viewpoint," was the subject presented by Laurence S. Wright, sales production manager, Bird and Son, East Walpole, Massachusetts. Speaking as a buyer of printing, Mr. Wright said, "We don't want selling tricks. We want details. My conception of a good salesman in this field is that he is a sales engineer. We want to listen and learn from a man who supposedly knows

more about his business than anyone else." Itemizing the things that he wants to know, Mr. Wright stressed new developments that are practical in the salesman's plant; experience with new papers; special developments in ink, practical in the commercial field, especially combinations of inks; new engraving techniques applicable to the buyer's work; new processes of reproduction.

"It is surprising how little factual material is given to the average buyer." Mr. Wright raised the question of whether all buyers are as interested as he is in the technical details of printing; "but these points are not too technical for any man who is buying printing to feel that he must be thoroughly posted on them before he places the order with the right printer." He insisted that buyers "expect you to counsel them on their jobs all the way through the plant."

R. B. Canfield, director of sales and advertising for the Babson Institute, Wellesley Hills (Boston), talked informally on the subject, "What Printing Salesmen Really Say."

The clinic on printing management was addressed by J. W. Rockefeller, consulting engineer, of New York City, on the subject of "Planned Development versus Unregulated Expansion in the Printing Industry." Harold P. Winchester, treasurer of the J. B. Lyon Company, Albany, New York, discussed "Management Is Self-Management" in an able manner.

Robert S. Peare, manager of the Maqua Company, Schenectady, New York, delivered a paper on "Management—Open Mouthed or Open Minded," saying, by way of explanation of the title of his paper, that "management is being besieged these days from all sides. One wing urges it to be more open-mouthed—to tell its own story. The other wing is just as loud in the claim that management has always had too much to say and that it should accept every idea thrown at it—prove its open-mindedness by acceptance of everything. Somewhere in between these two extremes must lie the course which will lead us to the results that we all want."

Mr. Peare said there is no reason why printers cannot preserve the attitude of artistic workmanship, and at the same time realize that a printing plant, to be successful, must be operated like any other factory. Speaking of the fact that journeymen generally detest keeping records, he pointed out

that "records maintained are solely for the purpose of telling a story to someone—a story which the journeyman knows well but management can't possibly know because it isn't there when the incident happens." Records that correctly interpret facts keep management in a preferred position, capable of going after and securing business to keep the journeyman safe in his job.

Much interest was manifest in the color clinic, at which George Marsh, of Alcott, Thoner & March, Boston industrial designers, presided as chairman. John McMasters, Eastman Kodak Company, Rochester, presented a paper on "Kodachrome and Color Printing." Prof. Arthur C. Hardy, professor of optics, Massachusetts Institute of Technology, covered the subject of "The Art of Color Reproduction," and Arthur S. Allen, president of Allcolor Company, New York City, talked informally on "Fifty Years of Color in Printing." Speeches were supplemented with various exhibits, and discussion followed the presentation of the assigned papers.

Members of the International Printing Supply Salesmen's Guild assembled for their annual meeting and election of officers on August 16. Officers elected were: L. A. Neumann, of the M. & L. Typesetting and Electro-typing Corporation, Chicago, reelected president; J. W. Valiant, Harris-Seybold-Potter Company, New York City, first vice-president; Bert Dray, of the Zellerbach Paper Company, Los Angeles, reelected second vice-president; J. B. Burnham, Ideal Roller and Manufacturing Company, Philadelphia, treasurer; and Basil Parsons, of the Thomson-National Press Company, Boston, reelected secretary. The annual meeting for 1939 will be held in New York City at the same time the International Association of Printing House Craftsmen holds its convention.

The entire foyer of the Statler Hotel ballroom was given over to the finest and most ambitious exhibit of domestic and foreign printing ever collected for a Craftsmen's convention. The exhibit committee, headed by Elmer S. Lipsett, chairman, and Carlton Strong, John Lincoln, Robert Ramsdell, and George Wallace, all prominent in Boston printing circles, examined between 30,000 and 40,000 specimens of printing, selecting approximately 5,000 outstanding examples for the exhibit. Nineteen foreign countries were represented, along with impressive pieces from the United States and Canada.

Sixty display boards, each 6 by 7 feet, were required for the exhibit. Fine books, window trims, packaging, and other bulky specimens were exhibited in another parlor of the hotel. New developments in the graphic arts were emphasized, including Kodachrome color printing, gloss inks, lacquering, varnishing, and laminated Cellophane. An outstanding feature of the exhibit was the foreign and domestic letterhead exhibit, comprising four display boards, which received much favorable comment.

Prize winners in the typographic competition, the Motto Contest, sponsored by the Craftsmen, were announced as follows—First prize (entry Number 20), Eino E. Wigren, Cleveland; second prize (entry Number 19), Emil Georg Sahlin, Buffalo; third prize (entry Number 18), Emil Georg Sahlin. Five honorable mentions were also awarded: Entry Number 17, H. D. Wismer, San Diego, California; entry Number 27, Glenn M. Pagett, Indianapolis; entry Number 29, Hec Mann, Mount Morris, Illinois; entry Number 45, apprentice, Government Printing Office; entry Number 57, Bernard B. Henning, apprentice, Government Printing Office. A display of entries was arranged.



On excursion steamer to Nantasket Beach (left to right): Craftsmen P. J. McInerney, W. R. Joyce, R. P. McCarthy, Mrs. McCarthy, Mrs. Joyce, and Mrs. McInerney, all of Chicago

An exhibit of early American printing, consisting of over three hundred rare and historic items, was prepared by the Boston Public Library and exhibited throughout the convention.

"A New England Keepsake," the cloth-bound book (6 by 9 $\frac{1}{8}$ ), printed in sections by ten prominent New England printers, was easily admitted to be the finest thing of its kind ever distributed at a Craftsmen convention. Produced under the supervision of George F. Trenholm, Boston designer of books, it upholds the best traditions of New England book-printing.

The introduction was written by Watson M. Gordon, and designed and printed by G. Gehman Taylor, of The Abbey Press, Cambridge. The following individuals and firms made the keepsake book possible:

Sidney A. Kimber, The University Press, Cambridge; David T. Potterer, The Harvard University Press; Charles H. Heintzman, The Heintzman Press, Boston; Lawrence C. Wroth, John Carter Brown Library; Howard Chapin, Rhode Island Historical Society; the Ackerman-Standard Company, Providence, Rhode Island; Fred Anthoensen, The Southworth-Anthoensen Press, Portland, Maine; The Rumford Press, Concord, New Hampshire; E. L. Hildreth Company, Brattleboro, Vermont; E. M. Hugo, Meriden Gravure Company, Meriden, Connecticut; Edmund B. Thompson, Windham, Connecticut.

Plant visits included those to the Christian Science Publishing Company, and to Ginn and Company, the world's largest publishers of textbooks exclusively. The Christian Science Publishing Company plant occupies an entire city block; in the building the *Christian Science Monitor*, a daily newspaper, and numerous other publications and books are printed. Five different alphabets are used in setting the sixteen languages at the Christian Science Publishing Company.

The program of the convention was arranged to combine the seriousness of discussions and addresses with recreational pursuits on an equal basis. Philip J. McAtee, vice-president of the Advertising Federation of America, president of the Boston club, and general chairman of the entertainment committee, provided a round of activities that demonstrated the hospitality of historic Boston. Included were sightseeing trips, an excursion aboard the steamer *Town of Hull* down Boston Harbor to Nantasket Beach, where

a shore dinner was served, and the annual banquet on Tuesday evening, followed by entertainment and dancing. A feature of the banquet was the Chicago Birthday Cake, with 525 candles, representing the record membership of this club (and an increase of 154 members since the last convention).

Wednesday morning was devoted to business, reports from committees, and election of officers. John M. Callahan, of Cincinnati, was unanimously elected president for the coming year. Other officers include Frank McCaffrey, Seattle, first vice-president; Fred



GEORGE F. TREN HOLM, noted Boston designer, supervised the production of "A New England Keepsake," which was printed in sections by ten prominent New England printers, and presented to delegates at the Craftsmen's convention. Recipients of the volume agreed that it was one of the finest things of its kind ever distributed by Craftsmen. The history of printing in New England is thoroughly covered.

W. Hoch, New York City, second vice-president; Eric O'Connor, Montreal, third vice-president; L. M. Augustine, Baltimore, secretary, and A. V. Fitzgerald, Milwaukee, treasurer.

The executive board includes Haywood H. Hunt, San Francisco, and Philip J. McAtee, Boston.

The announcement by DeWitt A. Patterson, Chicago leader in Craftsmen affairs, that he is forced to step aside because of the pressure of business, was much regretted. Mr. Patterson would have been moved up to first vice-president this year.

New York City was chosen as the next meeting place for the International Association of Printing House Craftsmen convention, and the delegates voted full cooperation with the fifth educational graphic arts exposition, to be held there September 25 to October 7, 1939.

## Color Process Is Selling Aid

TODAY'S smaller advertiser looks wistfully at the fine color illustrations that greet him from the pages of his favorite fiction or trade magazine. He is definitely color-minded. Yet, faced with a limited distribution for his mailings, he carefully figures unit cost a piece and finds color "too high." This advertiser is not seeking "true fidelity to color" as much as he is seeking a color effect to freshen his advertising, to lend a sense of newness, and, quite often, "to just be different" from his competitors. Here is a live market for printing sales for the printer who has something more to offer than low price alone.

The Observer Printing House, of Charlotte, North Carolina, recognizing a field for color work that could be produced economically, has developed the Observergraph Process, which has met with a splendid reception in that section. The process has brought to the firm many splendid jobs from advertisers whose budgets did not permit the use of four-color process engravings and whose merchandise did not require absolute accuracy of color. It is not claimed that the process will duplicate four-color process results, nor that it is adapted to all types of advertising. Rather, it is an "in-between" process where economy is a factor. It has, however, been successfully applied to advertising for truck-body manufacturers, monumental dealers, brick manufacturers, textile, florists, hotels, and resorts, chambers of commerce, and to the view sections of annuals and folders for schools and colleges.

Of the Observergraph Process, B. R. Cates, president of the Observer Printing House, says: "Generally better results can be secured when new plates are made especially for the work to be done in color, but many of the jobs we are handling are being produced from plates that customers already have on hand, previously used for printing in one color only. We find that when we have proofs of such plates we can prepare a dummy, hand coloring the proofs to approximate the finished results. With this in hand, the salesman has a definite proposition to present, and by comparison with the black print can show the advantage of

the additional color. We stress particularly the fact that it is not necessary to purchase extra-color plates to produce the color effect, a saving which is frequently the difference between making and losing a sale.

"In our selling we refrain as much as possible from explaining the procedure necessary to produce Observergraph, as we have found that most customers are more interested in what they will finally receive than in the process itself. We are definitely sold on the use of color—as a means for increasing our own printing sales and as a means for increasing the interest, appeal, and pulling power of the printing we produce for our various customers."

The methods used by the Observer Printing House are those licensed by the Colorgraph Company, of Chicago, Illinois, but the splendid results secured are in a large measure due to the skill of the producing organization.

The frontispiece appearing in this issue of THE INLAND PRINTER is an example of work produced by the Observer company. The appeal of added color is undeniable, and it is obvious why both customer and printer reap benefits from its application.

The Observer Printing House was established in 1893 by Messrs Caldwell and Tompkins. For years it was housed in the Tompkins Building on South Church Street. This structure, known as the Tower Building, from its steeple-like tower, was and still is a landmark in the city of Charlotte. In 1907, B. R. Cates was appointed manager, and under his direction the firm began a steady growth. Some twenty years ago Mr. Cates purchased the entire stock of the company. A new building, designed for the rapid production of quality printing, was erected on West Second Street; the plant removed to this location, where today it is a splendid example of modern printing operation. The Observer Printing House does a general printing and bookbinding business, lending particular attention to the production of fine school and college annuals and specializing in direct-mail advertising, for which it operates its own copy and art departments.

Officials of the company are: B. R. Cates, president; W. J. Crichton, Junior, vice-president; and F. R. Cates, secretary. Approximately forty people are regularly employed, many having been with the company for more than twenty-five years.

### Mr. Wright Remembers

Seventy-four years of age, a printer since 1881, and still a printer at heart though now enjoying the life of "sunny California," W. H. Wright, of Kew Gardens, Vista, California, sends us a copy of a book, "Some Advertising That Advertises," which he produced back in the early 'nineties while engaged in the printing business under the name W. H. Wright, Junior, "Electric Printer," in Buffalo, New York. In those days Mr. Wright was recognized as one of the artistic printers of the country, his typographic creations winning awards in competitions, and he was a frequent contributor, not only of specimens for review, but also of articles to THE INLAND PRINTER.

In reminiscing, he writes us that "there will ever be a place for THE INLAND PRINTER in memory's storehouse," and "it is cause for happy mood when I dwell on the cordiality of such gentlemen as Henry O. Shepard, C. F. Whitmarsh, and A. H.

McQuilkin [founder, business manager, and early editor, respectively, of THE INLAND PRINTER], men who gave much inspiration to me, and really were the ones who gave rise to the publication of 'Some Advertising That Advertises.'"

The book consists of a number of reprints of blotters Mr. Wright used for advertising his business during the years 1890, 1891, and 1892, blotters that were sent to THE INLAND PRINTER as specimens for review. It was published in response to the many requests Mr. Wright received for samples of the blotters after they had been shown or reviewed in THE INLAND PRINTER, and though issued, as Mr. Wright states, "in a depression year (1893), copies were sold in nearly every country in the world.

Mr. Wright, in referring to his memories of THE INLAND PRINTER says, "may it, like Tennyson's brook, 'go on forever,' enlightening those who advance the 'art of all arts.' "

## COVER DESIGNED BY TYPE EXPERT



GLENN M. PAGETT

THE BULL'S-EYE cover design on this issue is the happy creation of Glenn M. Pagett, who for the last twelve years has been associated with the Typographic Service Company, Incorporated, Indianapolis, as typographic layout man. Mr. Pagett says the design was the result of "one of these spontaneous ideas which we

sometimes get, unexpectedly, on the spur of the moment."

The background was obtained by photographing, about one-third reduction, a portion of Disco Wood Grain Cover (Walnut) on which the wood-veneer pattern is lithographed.

Glenn Pagett was born in Cheney, Kansas. He spent his summer vacations and hours after school working on the local country weekly, the Cheney *Sentinel*. Eventually he entered the University of Kansas to take an engineering course; later he took a composing-room job in Wichita to earn funds to reenter school. He decided to take up printing as a life work and entered Carnegie Tech for a short course, and also took work at the U. T. A. School of Printing located at Indianapolis.

Mr. Pagett was employed in the composing room of Warwick Typographers in St. Louis during that company's early days. He also taught typography at the U. T. A. school for a year. He has been interested in developing layouts for composing-room use, and has applied the slide-rule to copy-fitting and layout problems. He collects typographic books; he's a philatelist; and he's secretary of the Indianapolis Club of Printing House Craftsmen. He has a son, age five; a daughter, age two.

# Proofroom

By Edward N. Teall

Questions relative to proofreading problems solicited for consideration here. Replies cannot be made by mail

## Tenshun, Operators!

I liked your information about "The Positive of More" very much (April issue). While I saw at once what answer was coming to that query, even before I read your answer, I might not have expressed it as ably as you did. Your information is almost invariably good, and it is my custom to call our typesetters' attention to your items in almost every issue of *Proofroom*. There isn't an issue but has one or the other item that I recommend to them and urge them to read it carefully. I do believe everyone can learn from your department.—*Wisconsin*.

We're all learning all the time—or else we make no progress. It's good to hear that operators are watching the department; the process of making print right is at one of its peaks when the copy goes to the machine. It would be interesting to have definite statements from a few shops, large and small, as to how much freedom the operator has—how far he is permitted to go in making changes from copy, if any, and how much contact he has with the proofroom and the editorial department. This freedom of course must vary with the kind of shop, the character of work turned out, and the nature of each individual assignment on the machine.

## Jekyll and Hyde

Are you not inconsistent in the two items of which clippings are sent herewith? If okay in one instance, why not in the other?—*District of Columbia*.

*Proofroom* gets checked and double-checked. Its readers are keen critics. That's fine! The clippings referred to in this letter are from the January and May issues. In the first a proofreader told of being "called" for changing "keep" to "keeps" in this expression: "One of the things which keep us from . . ." In the second, another proofreader changed "are" to "is" in the sentence "Copper is one of the few metals which are not easily affected by

the weather." And I told the first proofreader he was right, and the second that he was wrong. Was I inconsistent? I'll say I was!

Well, I have confessed, said my "Mea culpa," and done all that can be done to catch up with that miserable error. What I want to say now is, I'd give two cents to know just what happened on that first answer, which contradicted my customary ruling in such situations, and was absolutely wrong. The best I can make of it is that in copying the letter I slipped a mental cog, and transposed the "keep" and "keeps." I imagine the letter said the proof came up with "One of the things which keeps us from," the reader changed it to "keep," and was unjustly bawled out, which would be an explanation, but not an "out," for me.

## Try a Little Common Sense!

Just what is the difference between stowing paper and stowing papers? It may sound foolish to you, but it's important to me, as we are printing a booklet in which it comes up, and can't agree with the author.—*Ohio*.

Forgive me if I seem impatient, but this is sort of a silly query, as presented. You don't give enough background. "Paper" would mean unused paper, a supply of paper to be used. "Papers" would mean documents, manuscripts—used paper in individual forms, to be stored for future reference. The customer certainly should know which he means. Unless there is some complication not indicated in the query, the problem is really an extremely simple one. Surely printers and proofreaders can't afford to waste time on such points of argument. My only desire is to give every department querist helpful service—and this time I think that means a fairly sharp word of remonstrance against becoming all bogged down when the hard road is so clearly in sight.

## Is or Are a Company?

In listing the memberships of various exchanges held by brokers, which form is correct: "John Jones & Co., Member Stock Exchange," or "John Jones & Co., Members Stock Exchange"?—*California*.

Fools rush in where angels fear to tread—and on this one, an old troublemaker, I'm an angel. The best I can do is to present the arguments both ways, and indicate my own preference. This is one of those points on which it is perfectly possible to place common sense ahead of the strict rules. Here is a stab at the problem.

Grammatically, "John Jones & Co." is plural; the ampersand indicates that. "And" is not necessarily and always a sign of the plural, for we have such expressions as "two and two is four," in which, no matter how we write the words on paper, we honestly do some mental compounding: we *think* "two-and-two." But ordinarily this and that *are*. So, in strict technical analysis "John Jones and Company" would take a plural verb.

But do we not mentally compound, here as in "two and two is"? "John Jones & Co." is the name of a corporation. Down toward the bottom of the problem is the question whether we think of the firm as a corporate individuality, a member of the exchange, or of the individual members of the firm as members also of the exchange. This does not answer the question, but it does present the points to be taken into consideration.

In a practical, print-shop view, I would say common usage favors the plural—"John Jones & Co., Members"—but if a customer wanted a card or an ad printed "Member," that should be decisive. In making a list, the printer's choice is between a uniform style for his own good, and a varied style intended to please all (and probably failing to please any).

### **Roots of Distress**

That was a good editorial, "A Topsy-turvy Economic Picture," but I want to know more about its concluding line, "Back to the fundamentals of personal initiative, of hard work, and saving." I have plenty of pep, am full of work, always saved, strove for independence; but I lost my job and can't get placed, so my savings are gone, and I'd rather starve than take relief. So what am I to do about it?—Pennsylvania.

Your state has, I understand, employment insurance. Have you applied for it? Of course the editorial, as I got it, boiled down to an appeal to those in authority to give people a chance to use their initiative, to work hard, and save their earnings for their old age. A British newspaper, summing up our resources as the editor did, said that for this country to be in its present condition is just plain damfoolishness. That hurts, but it's true.

Many proofreaders are suffering the pinch of depression—perhaps more severely than unskilled labor suffers. The printing business has been hit hard. Idle machines eat up reserves; operators must be kept as busy as possible. Employers rack their wits to get business to keep them going. It's easier to double up on the proofreader's work. A non-union worker is just simply out of luck. Whether the unions are wise in their policy is open to debate. But there can be no debate about the folly of permitting this country to be plunged into the abyss of unemployment, economic waste, human misery in general.

Yes, the editor of this publication banged a nail squarely on the head when he said, in that editorial, "Leadership lacks foresight, inspiration, courage, capacity, and fails to listen to the common sense of the people," and is leading them "away from the fundamental principles and methods that built our material greatness." Personally, I think the morale of the plain people has held up wonderfully under the strain. The horror of it all is that it is all so unnecessary. In simplest language, when business makes something, we all get something, but when business makes nothing, we get a cut of nothing—which is zero in any system of mathematics.

But—this is outside my proper field in this department. I don't know how to advise our distressed proofreader friend—except to keep his chin up, stay wid 'em, and NOT be too proud to take relief, or W. P. A. work, if he can qualify. The meanness of it is, so often the opportunities go to those who

seem least deserving, while those who should be helped are left to struggle and suffer alone. The business men of this nation, creators of jobs, certainly can do better for us than the politicians at their very best.

### **Endings in “-er” and “-or”**

What is the word for one who obliterates?—Vermont.

There's always a catch. Here I suppose it's “-er” vs. “-or.” I prefer “obliterator,” the Latin form.

### **Schools of Proofreading**

Are there any schools where proofreading is taught regularly?—New York.

The public-school system of New York City includes a school for printers: the New York School of Printing. J. Henry Holloway, the principal, would no doubt be glad to furnish information as to the courses given.

## **DESIGNED FOR READING**



When typography is designed for reading, type is actually warm, friendly, and inviting. And our most important job is to see that typography has this quality. For it's not the row after row of foundry type cases that have made us a well known organization, but the ability to put the spark of human interest into type composition. We serve a long list of clients, including the smallest companies and the largest. But whether the job is a business card or a large catalog, the goal is the same: to make the typography warm by making it readable. Try us on a big typographic job or a little one. You'll like the way we tackle our job and finally the price will suit your pocketbook. Our little house-organ is representative of what we can do for you.

*Copy from Friendly Contacts, house-organ of the Grimes-Joyce Printing Company, of Kansas City, Missouri. Good theme: readable copy should also be typographically readable*

### **How Do You Read “Xmas”?**

Your “Mister, You're Right” in the April issue made me smile, indeed. I asked your advice on the use of the article “a” or “an” before the word “Xmas,” if that can be called a word. That discussion drifted entirely away from the original query I had sent you, in that some writers argued for the word as such, others against it—all of which had nothing at all to do with my original query regarding which article, “a” or “an,” should be used before the word. One writer in particular, I remember, took me to task, said I was “barking up the wrong tree” and more such nonsense, when it really was he (or she?) who was “barking up the wrong tree,” since my original query had nothing at all to do with the use or non-use of the word “Xmas.” I do not remember what year it was when this discussion was on in *Proofroom*, but it was several years ago, at least. Since then I have found one single instance in which the article “an” was used before “Xmas,” which would give it the pronunciation you argued for.—Illinois.

I can't see “Xmas” as anything but “Ecksmas,” when you speak it aloud. If people read it as “Christmas,” they're smart. The discussion has been worth while in showing that most of us regard “Xmas” as a poor word.

### **Historic, Historical**

Just what is the distinction between “historic” and “historical”? Are they interchangeable, or is there a preference, either permanent or occasional?—Louisiana.

We speak of a historic building, a historical discourse. It seems to me “historic” comes first, “historical” follows. “Historic” means pertaining to history, having a place in history. “Historical” means pertaining to that which is historic. This expresses it crudely, but it's about as near as I can get to differentiating the two words. “Alphabetic” and “alphabetical,” too, show a similar distinction. Then the words of this type shade off into those which really should have only the one form, “-ic,” as “problematic.” “Problematical” is sometimes used, but it isn't so good.

### **Collation**

I am profoundly interested in your statement that some proofreaders can collate, read without a copyholder, with satisfactory speed and correctness. Am especially interested further by the idea that a proofreader who can do this is apt to be one of the best. How to check-up on this?—Minnesota.

The question, I suppose, is whether collating should ever be done on first proof. It would be not only interesting but valuable to us all if we might have some letters describing actual experience in this generally disliked method. Who'll contribute information?

## Placing the Comma

His nickname was "Jughead." Is the period properly placed, inside the close-quote? His painting, "The Old Gray Mare," was a success. Is the comma placed correctly? "Bill Jones, otherwise known as 'Big Boy,' got a hit." Okay? I ran downstairs, grabbed my hat, and dashed outside. Comma after "hat" okay? These are all punctuated as I think they should be. I maintain small punctuation, periods and commas, should always precede the close-quote. In the question of using the comma with "and" in a series, I grant that not one professional publication in a hundred uses it, but I am sure that the one is accurate and the ninety-nine are sloppy. what say you?—*California*.

Periods and commas should always be inside the close-quotes, and the larger marks, the semi-colon, colon, "screamer," and "query," inside or outside according to the logic of the sentence. In the case of the smaller marks, typographical symmetry overrules other factors. The use of the

comma before "and" in a series is generally favored. I myself prefer to leave it out unless it is really needed to make the sense clear; but its use is general. THE INLAND PRINTER's stylesheet calls for a comma before "and."

## Done to a Crisp!

Your English at times is simply atrocious. Can you defend it?—*Utah*.

Don't I know it! But perhaps you regard as atrocities some things that I quite deliberately pass, on going over my copy. You see, the department's aim is not literary perfection but practical, helpful statement. Teachers of English composition might read some of my sentences with shivers. The style desired is friendly and familiar rather than austere or august. The best expression for this department is that which carries the idea across most effectively. The defence rests.

## Women Proofreaders

I would like to have the names of famous women in the proofreading vocation. There must have been some. Who were they? I have to write an essay.—*Indiana*.

Frankly, I can't answer this question satisfactorily. I remember, long years ago, a Miss Crockett who read proof in the New York *Evening Post* shop—and mighty capably, too. Then, I recall a Mrs. Alden, of one of the dictionary staffs; it may have been either the Century or the Standard. That was in my boyhood years, and the lady was a frequent visitor in our North Jersey suburban home. Whether these women were famous or not, I can't say. They were both well known in their own workworld; and proof-readers don't win fame anywhere else. It would be a great favor, and a valuable contribution to *The Proofroom* family's knowledge, if some of our readers would tell us what they know about successful women proofreaders.

## Chuka

Interest and inspiration center around the man who just recently relinquished the presidency of the Pacific Coast Society of Printing House Craftsmen during the annual meeting held at Gearhart, Oregon. Andy Chuka came to this country from Hungary early in 1914, making his way to Cleveland, Ohio, where his first intention was to become an artist. Printing, however, captured his attention, so he took it up, and after some time in Cleveland he moved on to Arizona.

Shortly after arriving in Phoenix, Andy bought a small hand press, some type, a paper cutter, and started a little business, calling it The Novelty Printers, because, as he says, he did novelty work and went after only the jobs other printers didn't care to bother with.

From this small beginning Andy Chuka has made a reputation which extends over the country. Putting his artistic leanings to work, he started cutting engravings in linoleum, one being used on the bulletin of the Phoenix Craftsmen's Club bringing him national recognition and leading to more ambitious undertakings.

Chuka is a charter member of the Phoenix Craftsmen's Club and has held all offices in it. He has at-



tended most all international conventions and district conferences for the past six years, also the meetings of the Pacific Coast Society, and goes to Boston as a special delegate from the Pacific Coast Society to the international convention August 14 to 17.

Andy Chuka has built an enviable place for himself. Full of energy, bubbling over with ideas, and constructive ones, humorous, likable, lovable in fact, he has won the hearts of Pacific Coast Craftsmen and many others. He has a charming wife, two lovely daughters, and a son, and owns an attractive home where his many friends, including the craftsmen, enjoy congregating. His company is stimulating and much sought.

## Absolootly!

One of our editors (I work in a newspaper shop) says "absolootly." He gets that "y" sound into all such words. I consider this very old-fashioned, and in our present-day speech an affront. Am I right?—*Montana*.

You are absolootly right—in my opinion. We say "sal-yu-ta-tion," because the "l" belongs in the first syllable and is not sounded with the "u." But in many words it is almost a physical impossibility to get the "y" sound in: try it on "glue." Personally, I think it is good American also to say "noozepaper." "Nyews" comes hard to me. The people who do pronounce these words with the "y" sound always seem self-conscious. It doesn't seem to come naturally to them.

## Borrowed From France

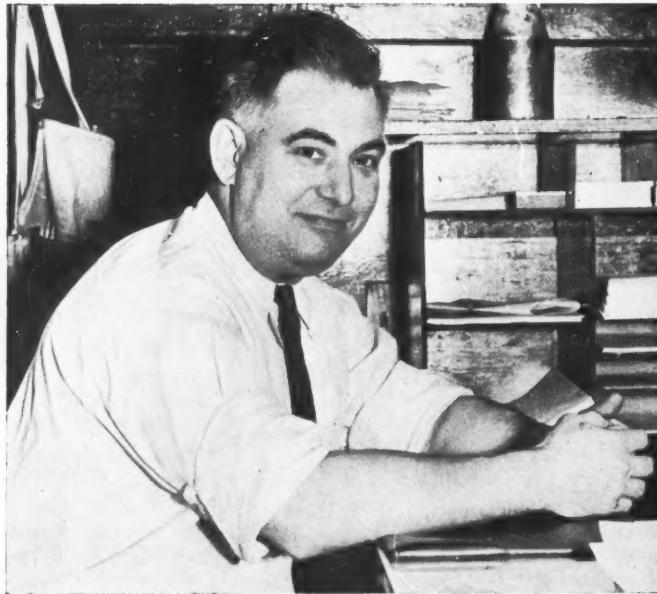
I came upon "à la Roosevelt," and was puzzled. "La" is feminine, is it not? I let it go, but have been wondering if I should have queried it on the proof. What would you have done?—*Texas*.

Just what you did, except worrying and wondering. "A la" is correctly used with either feminine or masculine nouns. It looks funny, but is good usage in American print.

## No Trouble at All!

If it isn't too much trouble, please tell me what part of speech "no" is in the expression "by no means."—*Wisconsin*.

Like "no" in the heading over this letter, it is an adjective. In the expression "by no means" it modifies the following noun, "means."



G. W. Kinnard, treasurer and production manager, Edwin H. Stuart, Incorporated

## A TRIBUTE TO MY PAL

By Edwin H. Stuart

● In 1918, while I was functioning as assistant to the president of a large Pittsburgh printing plant, George W. Kinnard, honorably discharged from the U. S. Navy, came drifting back to Pittsburgh. I needed good craftsmen. I fell on his neck, and he was immediately installed as star compositor in our composing room.

Shortly afterward, inspired by the growing demand for good typography, and being unable to convince my boss of the possibilities in this field of work, I launched my own little one-man business, in a room ten feet wide and eighteen feet long.

I didn't steal George from my former employer. Instead, he worked nights, Saturday afternoons, and Sundays setting ads for me, at the flat rate of one dollar an hour. It was lots of fun!

Presently George said: "Stu, you have more work than you can do, but hardly enough to keep me going full time. If you would do more outside work, I am sure we could both be kept busy. I am coming with you, but if there isn't enough to make a living for the two of us, I won't be a burden on you. I will take care of myself."

There was plenty of work. In fact, the business grew like pigweed, and it wasn't long before George didn't have time to set type. He was kept busy laying out ads, answering telephone calls, routing errand boys, and so on.

For eighteen years our palship has continued, and will continue until some undertaker pats one of us in the face with a spade. A conscientious gentleman, a good citizen, a sturdy character,

a brilliant typographer, a tower of strength in a time of crisis—that's George. We have worked shoulder to shoulder together, enjoying many good times and going through some strenuous experiences during the desperately dark days of 1932-33.

A graduate of the printing department of Carnegie Institute of Technology, George is a versatile typographer, handling all forms of display with equal skill and understanding. He knows the motif and historical applications of design. He is also a clever inventor. He has created a number of labor-saving devices in daily use in our studio, which are exclusive with us. A motor-driven thin-space cutter; a patent overhead slug bank, carrying slugs from four to forty-eight picas, together with two-point leads and thin spaces; a double-bank space and quad case holding spaces and quads up to and including seventy-two point; a patent metal-furniture case for each compositor, holding furniture from ten to sixty picas and in various widths; the Revolvo space- and quad-storage case; visible and readily accessible leads and slugs and metal-furniture storage bins.

George Kinnard is five feet ten, and weighs two hundred and some pounds. Of prodigious physical strength, he frequently stages work drives in which he works the clock around and half around again. Seemingly impossible feats of service have been performed by our organization due in a great measure to his ingenuity, efficient planning and managing, and intelligent supervision. Attaboy, George!

## Invisible Inks for Stunt Work

FROM TIME TO TIME inquiries have been received about invisible, or sympathetic, printing inks. The oldest type of invisible ink, rendered visible by the application of heat, has been in use many years, principally as a writing fluid but to some extent as a "stunt" printing ink. Trials of various materials, including strong sulphuric acid, resulted in the choice of nitrate of cobalt as being superior. It is water-soluble and is used in the form of a weak solution with glycerin.

Some body may be given the solution for use on the printing press by adding either gum arabic solution or white dextrin mucilage. (Dextrin is slowly stirred until dissolved in water heated to almost boiling and then allowed to cool. The gum arabic is soaked over night in an equal weight of cold water, followed by gentle heat and stirring until uniform. One-tenth of one per cent beta naphthol will prevent the mixture from souring for some time.)

Glue-glycerin rollers should not be used, but, instead, composition rollers of the kind not affected by water.

One difficulty has been to obtain an ink that is truly invisible in the printed impression, even with distilled water and a very weak solution. The selection of paper or card, tinted as closely as possible to the tint of the ink, and of an absorbent nature with non-coated surface, helps somewhat. A test should be made to determine just how little ink can be carried to obtain visibility by heating. The ink can be applied to the rollers from the spout of a clean oil can. Of course, it is necessary that all oil and dirt be carefully excluded from such an ink.

There is also some demand for luminous ink. This can be obtained on special order from the inkmaker. Phosphorous has been used but does not work well on the press and, besides, is poisonous. A mixture of uranium salts with cover-white printing ink is now preferred for use on a dark background such as a blackboard.

Fire-writing ink is another novelty product. This ink, when ignited, will burn out of a sheet of paper whatever design has been printed upon it. A special paper has been produced for this novelty, but various absorbent unfinished papers have been used. The ink is a strong, concentrated solution

of sodium nitrate in water and glycerin, bodied with a solution of gum arabic or dextrin.

A considerable volume of printing has been turned out partially imprinted with fire-writing ink. At the end of a typewritten sales letter, for example, the reader may find the words: "Touch the lighted end of your cigarette to this spot." Upon doing so, the expectant reader is fascinated to see a burning line of smoldering fire creep across the page, tracing out whatever slogan or injunction has been printed by means of the fire-writing fluid. A continuous line is of course necessary to obtain such a result.

The use of water to "develop" an invisible ink is another possibility. During the past six years a large volume of invisible-ink printing has been turned out on colored absorbent papers which have not been coated or surface-sized, the best samples appearing on colored mimeograph papers.

The composition of this invisible ink remains a secret with its originators. It is probably a mixture of ammonia, water, and a refined, transparent linseed oil which forms an emulsion which readily penetrates an unsurfaced absorbent paper and becomes invisible. Water applied to the colored paper renders it transparent and causes the impression to stand out as if printed in white ink.

One large producer of this novelty has devised a special tank fountain from which the liquid ink drips through valves, adjustable by the pressman, down on the rollers, which have been covered with a special toweling sleeve. Uncovered rollers of all types have failed to carry and distribute the ink as needed. Long runs are often made from rubber plates, the impression being gradually decreased as the rubber swells to its maximum thickness. Metal forms also are used, as well as mixed forms of rubber and metal.

Another large producer of this novelty applies the liquid ink to the roller sleeve from the spout of an oil can. The ink throws off a vapor which tends to settle on the press and gum up moving parts, so it is necessary to remove the vapor with ventilating apparatus.

Sheet heaters are used to dry the ink, when it becomes invisible until water is applied to the sheet of colored paper then the printed matter stands out as though in white ink until the sheet dries and the ink disappears. This may be repeated a number of times.

## WHEN TO USE 'WORK AND TWIST'

By Eugene St. John

LETTERPRESS printing has fallen on evil days, a correspondent wrote to me recently. This challenging remark followed a technical problem which he had submitted to me, and on which he wanted advice. I think it will be of interest to readers of THE INLAND PRINTER if I quote from his letter and then reprint my answer as I sent it to him. First, the problem:

"Enclosed are samples of two separate pieces of work that we produce here, four up. The average order on the green form is 100,000, and on the pink form 50,000. Though we have a large number of almost brand-new numbering machines we are having quite a little trouble running these jobs accurately. Our mechanical department now runs them in four-on sheets on a cylinder job press and subsequently numbers them on a 10 by 15 hand-feedy (though it has a mechanical feeder) platen press.

"The running and numbering time is as follows: running green form, ten hours and numbering same, twenty-three hours; running pink form, five and a half hours and numbering same twelve hours. The writer has had no mechanical experience whatever, but it seems to him that this is a very inefficient and uneconomical way to run this work. The trouble is, that though the prices are fair we cannot make any money out of it. What would your idea be on running a job like this?

"Letterpress printing has fallen on evil days. We are grateful that it is such a small percentage of our total business. It has been in the red for years and is just a drag on the rest of our operations."

Here is the way I replied to my pessimistic correspondent:

Before you condemn letterpress, consider that these very jobs, of considerable size and regularly repeated, can be done by no other process. If management would *take time* to ascertain the economical way to produce a job before starting production, it would be found that a profit is possible and that there is no need to go "in the red." The production problem has not been studied thoroughly.

The mistake made on the job in question was that of running the perforating rules in the type form. By so doing, the levelness of the sheets was destroyed and this, together with the tendency of one perforation to catch on another, rendered the job an impracticable and uneconomical one for the automatic feeder. Consequently it was hand fed, but was still subject to the same difficulties, hence the apparently superfluous time spent in numbering operations.

Since there is not space to include the numbering machines in the type form, the logical way to run the job is as a work-and-twist form, the type on one-half of a double-size sheet, the numbering machines on the other half and locked up foot to foot with the type. The perforating rules are left out of the work-and-twist form so that full running speed may be utilized—say 2,600 to 3,000 an hour. The sheets for work and twist must be cut to rectangular shape on the paper-cutting machine, all one size. After the work and twist is done at full speed, the sheets may be perforated at full speed.

Of course, on a numbering job care must be exercised, setting the numbers at the start with the press counter as a check and inspecting the sheets often. You can thus save about thirteen hours on the thirty-three-hour job, and six and one-half hours on the seventeen-and-one-half-hour job. However, in order to run this pair of jobs in the most economical manner and fortify yourself against competition, you should have eight stereos made of the green form and run twelve up, and four stereos made of the pink form and run eight up, as it is possible to do this without increasing the number of sheets of paper required.

In fact, it will be a very profitable job, since it repeats frequently and the prominence of the customer assures prompt payment. Please note that if you had enough of this work to keep you busy, and if you planned it all before printing, you should *not* be in the red in your letterpress department.

The manifold advantages of work and twist are so obvious that it is strange more printers do not utilize it. Millions of dollars annually are literally thrown away because of failure to make the most of work and twist. One print shop has a large sign over the composing-room foreman's desk: "On receipt of each order, first carefully and deliberately visualize the most economical way to produce the job, whether in the regular way, a number up, work and turn or work and twist. Can the job be run in a group with one or more other jobs ordered, or on the backlog of possible orders?" In thousands of cases, work and twist is the answer.

Just for example, innumerable rule forms are more economically set up

for work and twist, and often at a saving of rule cutting. Difficult mortise stunts lose all vexation if run work and twist. Two-color jobs are most economically run with one color in one half and the second color in the other half of a work-and-twist form.

Probably many printers have casually tried work and twist and run into register trouble. Register is only possible with care, no matter what method is used. With work and twist, register trouble may be expected if the sheets are not cut rectangular and to one size. In many plants the paper-cutting machine is given little attention; rectangular sheets are almost unknown. This is inexcusable, since a machinist can easily make the necessary adjustments to insure rectangular sheets. The sign above the composing-room foreman's desk is the key.

If not the duty of the composing-room foreman, it should be that of some other division of management—either the superintendent, order clerk, office manager, or purchasing agent, depending on the plant set-up—to visualize the most economical way to produce each job: whether regular, a number up, work and turn, or work and twist. This is the most important work in the plant. Let us repeat, and please let it sink in, this is the most important work in the plant, and is second only to selling in the conduct of a business like printing, where there are so many dissimilar jobs and so many not standard but custom-made or made-to-order. All printers eventually find that modern equipment is needed to survive, but back of the best equipment and experienced workers must stand the man who can plan to make the most of equipment, of craftsmanship, and, we might add, supplies.



#### Lesson From a Fish

A naturalist divided an aquarium with a clear glass partition. He put a lusty bass in one section and minnows in the other. The bass would strike every time a minnow approached the glass partition. After three days of fruitless lunging, which netted him only bruises, he ceased his efforts and subsisted on the food that was dropped in. Then the naturalist removed the glass partition. The minnows swam all around the bass, but he did not strike at a single one. He was thoroughly sold on the idea that business was bad.  
—From THE BETTER WAY, issued by The Henry F. Henrichs Press.

#### Displaying Printed Samples

How to display those innumerable business cards, letterheads, stock certificates, folders, broadsides, magazines, and even books, which accumulate in a printing office? Customers are glad to see them as specimens, but there's the problem of displaying these samples, so that they won't take up too much space, or become dust-covered.

The W. F. Roberts Company, of Washington, D. C., had its samples stacked in book cases, sectional and other types, behind glass for quick reference, but found that this entailed a lot of work each time a new customer came in and did not exactly know what he wanted. Samples would be dug out and mauled over and then put back, helter-skelter.

So that a sample of each of the company's representative printing jobs would be readily available, specimens were mounted on a stiff cardboard (mounting board) the size of the window glass in the book cases, and then put behind the glass. They were thus easily seen, free from dust and dirt.

This idea proved so effective that the company immediately placed glass partitions on top, and in front, of the

counters, and placed printing samples there also. So that now when a man comes in for a printing job he can see at once just about what he wants in the way of color, style of printing, layout, and so on.

"We tried to group the different classes of work," it was explained. "That is, if a man wants a folder, here he will find at least a dozen of the finest samples. If he wants a broadside, here it is; or a menu, or a stock certificate, and so on."

"This display of samples of work we have done for other customers attracts attention. We put here anything that we think is interesting, and it gives a person a good idea of the class of work we do. Of course we keep samples in file cases in addition."

Offices of the W. F. Roberts Company—printer, engraver, publisher—have recently been moved to the new plant at 1339 Greens Court. Customers have commented favorably on the colorful display of specimens, and officials agree that by putting the counter tops and sides to such use, considerable space that otherwise would be wasted is effectively utilized for display purposes.—FRED E. KUNKEL.

### HONORED CITIZEN OF CINCINNATI

● Seen at the right is Lee Augustine, advertising manager of the Printing Machinery Company, Cincinnati. He is pictured in the act of delivering a lecture entitled "Metal Base," which is all about his favorite topic—patent mounting bases and registering devices. (This shot was taken at Gearhart, Oregon, where the Pacific Society Conference of Printing House Craftsmen was held in June. Lee has given lectures all over the country, however, and is widely known.)

In addition to being advertising manager, Lee edits *Base Facts* for the Printing Machinery Company. It began publication in 1930, and has a high rating in the house-organ field. It usually runs to eight pages (5½ by 8½), features a specially drawn cartoon cover on each issue, and combines information with entertainment in a skilful manner.

For the past four years Lee has served as educational chairman of the Cincinnati Club of Printing House Craftsmen, which organization he joined in 1926. He was born in Cincinnati in 1905, and is as zealous about his city's progress as he is about his other affairs and interests. He has



LEE AUGUSTINE

been an ardent worker in the Junior Chamber of Commerce movement; he has served as secretary and for two terms as president. Recently he received Cincinnati's distinguished-service award: a gold key presented each year to the man under thirty-five who is judged to have performed the most outstanding civic effort for Cincinnati. Take a bow, Lee!

## PROFIT FROM VEST-POCKET TYPE BOOKS!

ON THIS PAGE are shown center spreads from two type-specimen books. You see them here in actual size. Each book has only twelve pages. As type-specimen books go, these are *midgets*, no doubt about it. Yet they clearly show the complete range of Halle-Cordis' types.

"Selling a printing plant out of a vest pocket," is the way Thomas E. Cordis refers to the innovation. He points out that the book of slug-casting-machine types represents 135 magazines—and it folds to the size of a business card!

Probably it seems strange that we're enthused over the *smallness* of a type-specimen book. Usually it's just the other way around. Printers and typographers go to great pains to get up elaborate volumes which they display and distribute with pride. But what happens? Artists and layout men cut up the pages to make dummies—and customers blithely do the same. Copies disappear into private homes and replacements have to be made. To most people, a specimen book is something to grab on to and get more of.

"Not so long ago we turned out an elaborate book ourselves," says Tom. "It was about the size of THE INLAND PRINTER, it had washable covers, it was de luxe from every angle. But as a matter of fact it was *too good*! People took copies home and kept asking for extra copies, until finally the job ran us into a lot more money than it was

The image shows two small, foldable type specimen books from Halle-Cordis. The top section displays four different type faces: Goudy Bold, Goudy Bold Italic, Stymie Black, and Stymie Black Italic. Below these are two more type faces: Goudy Light and Goudy Light Italic. The bottom section shows three more type faces: Stymie Black Condensed, Stymie Bold, and Stymie Bold Italic. Each type face is accompanied by its name and a brief description of its size and weight. The books are bound in a way that allows them to be folded down to a small size, as mentioned in the text.

Type Face	Description
Goudy Bold	Ldwt. . 14 to 48 pt.
Goudy Bold Italic	Ldwt. . 14 to 48 pt.
Stymie Black	Ldwt. . 18 to 48 pt. Fdy. . 60 & 72 pt.
Stymie Black Italic	Fdy. . 22 to 72 pt.
Goudy Light	Ldwt. . 14 to 48 pt.
Goudy Light Italic	Ldwt. . 14 to 48 pt.
Stymie Black Condensed	Ldwt. . 18 to 48 pt. Fdy. . 60 & 72 pt.
Stymie Bold	Mach. (Cairo) 6 to 14 pt. Ldwt. . 18 to 36 pt. Fdy. . 42 to 72 pt.
Vogue Light	Many type fac 6 Many type f 8 Many ty 10 Many 14 Combined with Bold (below)
Vogue Bold	Quick service 6 Quick service 8 Quick se 10 Quick 12
Vogue Extra Bold	Solid slugs al 6 Solid slugs 8 Solid sl 10 Soli 14 Display sizes on Ludlow
Vogue Extra Bold Oblique	Clean proofs 6 Clean pro 8 Clean i 10 Clea 14 Combined with Extra Bold (above)
Oldstyle No. 7	Quick service 6 Quicks 12 Quick servi 8 Quick se 10 Quic 14 With Italic and small caps
Modern	Many type 6 Many t 11 Many type 8 Many ty 10 Many 12 With antiqu or Italic
Kennerley	Quick service i 6 Quicks 12 Quick servi 8 Quick se 10 Quick 14 With Italic and small caps
Garamond Bold No. 2	Many type fac 6 Many 12 Many types 8 Many t 10 Man 14 With Boldface Italic

**HALLE-CORDIS COMPOSING ROOM • SAN FRANCISCO**

*Linotype and Ludlow Composition and Makeup for the Trade • Prompt Service*

Type-specimen booklets, each having only twelve pages (shown here actual size), issued by Halle-Cordis Composing Room, San Francisco. "Vest-pocket representation," says Tom Cordis

worth. Finally, this idea of *miniatures* occurred to us. We've only had them in distribution a short time, but already we've had excellent reaction to these books. We're sold on the idea."

The idea, it seems, was worked out by Tom Cordis and Hartley Everett Jackson, former director of typography at The University of Stanford Press. Last month, for distribution at the Craftsmen's convention at Boston, Halle-Cordis had both booklets bound in stiff covers—vest-pocket size.

Tom, a past-president of the International Association of Craftsmen, is "inside" man at Halle-Cordis. The company dates back to 1902. Tom joined the outfit in 1920, and became a member of the firm in 1920. He's a booster for California; he liked Boston, but hurried back to the orange groves after the convention.

• **Left to right:** Tom Cordis, who created the vest-pocket type books shown above; Haywood H. Hunt, San Francisco, editor of *Share Your Knowledge Review*; and the editor of *The Inland Printer*. The scene is the Halle-Cordis plant on famed Sansome Street, San Francisco. Photo taken by C. R. Conquergood, of the Canada Printing Ink Company, Toronto, visiting the coast



## MAKES LINE-UP TABLE AT LOW COST—GETS RESULTS

By C. A. McMillan

THE line-up and register table illustrated here is the product of a little slack-time work by our stoneman. Putting in an hour or two now and then as his work permitted—time which otherwise would have been idle—he has built a table which has proved thoroughly satisfactory, meeting all our requirements from every standpoint. The total expenditure, as shown in the bill of materials, amounted to just \$19.08, which is very reasonable.

Low cost being an important factor in the project, it was necessary to find substitute materials for those parts which ordinarily are rather expensive. A piece of plate glass was purchased from a building wrecker, and this was ground at one corner to a true 90-degree angle by a glass dealer who charged seventy-five cents for his work.

The long steel rules on the two sides used for registering were made from two simple carpenter's squares. These were cut apart at the corners. The two long arms were brazed together, and the two short arms were brazed together. Then these two pieces were machined to a straight edge and mounted in place.

Ordinary countersink screws were used for the mounting, but it was found that imperfect drilling caused the sec-

ond rule to slip a little out of true with the last turn of the screws. This was overcome by using two small steel dowels, which held the rule firmly in place while the screws were being driven home.

The rules are 44 inches and 30 inches; the glass top is 44½ by 30 inches; the full top is 47 by 33 inches; and the height from the floor is 37½ inches.

The inside of the box, which it will be noticed is an inverted pyramid in shape, was finished with aluminum paint, and the outside with factory enamel (green). This paint and the four casters we had on hand, so they are not included in the bill of materials. The casters were probably worth, second hand, about a dollar each, scarcely more.

Any workman handy with tools, and working during what would be idle time when there were no productive jobs requiring his attention, could readily make a similar table that would meet all the requirements of the small shop where one of the regular tables

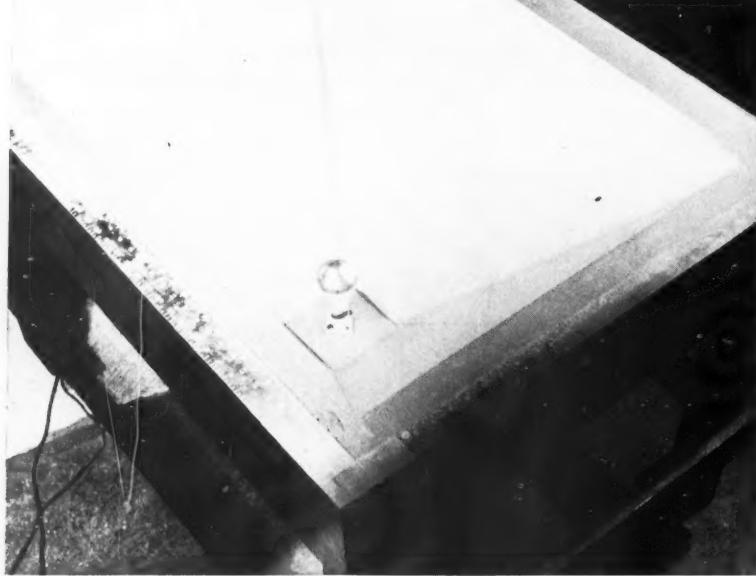


Register and line-up table, home made on spare time, cost \$19.08

on the market would mean too great an investment. It's really a simple task.

Here is the bill of materials:

Hardware (bolts, screws, nails, putty, <i>et cetera</i> )	\$ 1.20
Plugs, wire, light bulb	1.65
Metal corner braces	1.20
Lumber	4.75
Plate glass, $\frac{1}{16}$ inch (from a building wrecker)	3.75
Grinding glass (to square the two sides)	.75
Two carpenter's squares	2.00
Machining squares (brazing and grinding each rule to a straight edge)	3.50
Sales tax (not included elsewhere)	.28
Total	\$19.08



Top view of register and line-up table, showing the rules on two sides and light bulb below

### Fifty Years Ago

The printer of fifty years ago was, in a general sense, "a manufacturer of printed matter." One writer put it, "the printer must performe be one of the most responsible of all men." In those days every printer used the still-surviving hand press on which a great part of his work was executed. The apprentice lucky enough to get a job in a "steam printing works" was considered fortunate, for instead of hand and foot work, he saw cylinders and platens driven by power. Then gas engines were introduced, dispensing with the stoker and the dinner-time rendezvous, the boilerhouse.—ERNEST FISCHER, in *The British Printer*.

# PUT YOUR BEST FOOT FORWARD!

*A good printer isn't necessarily a good advertising man. Usually he needs copy help—someone to interpret his service to his prospects. The Inland Printer's promotion program recommended*

By RALPH H. HAYWOOD

*Y*OU ARE IN the printing business for only one reason—to make money. It is your means of livelihood. Most of you, of course, like the business—it's in your blood, as the saying goes, as it is in mine. But you are primarily concerned with operating a successful business—and that means a *profitable* business. And as I see it, profits result not so much from an ability to produce printing as from an ability to do a good job of selling. I use the term "selling" in a broad sense; perhaps I should say marketing, because marketing covers more than personal selling. It includes sales control, sales auditing, sales follow-up, merchandising, promotion, advertising.

Each of these divisions is of equal importance. Each one should be thoroughly considered; but it is only with advertising that we are here concerned. There is a mistaken belief in the printing business that because so much advertising goes through the printing shops (jobs done for customers) it naturally follows that the printer who manufactures it is also an advertising man.

This is far from the truth in most cases. Much more than type, paper, and ink is required to produce a good advertisement. These represent the vehicle which gives "form" to the message. Of greatest importance is the plan, the copy—the *basic idea*—which is clothed in paper, type, and ink.

The best thing, therefore, for the average printer to do is to have his advertising prepared by an advertising man who is grounded in the fundamentals of selling as a science. Such a man understands the part which the printer's service plays in our modern scheme of distribution—he not only understands it, but in addition he is able to *interpret* the printer's business in terms of the whole.

The average printer, however, does not want to pay for such advertising service. Therefore—if he has any initiative at all—he attempts to do the job himself. As a result he soon "runs dry" of ideas; or, seeing no results from his efforts, he gives them up altogether.

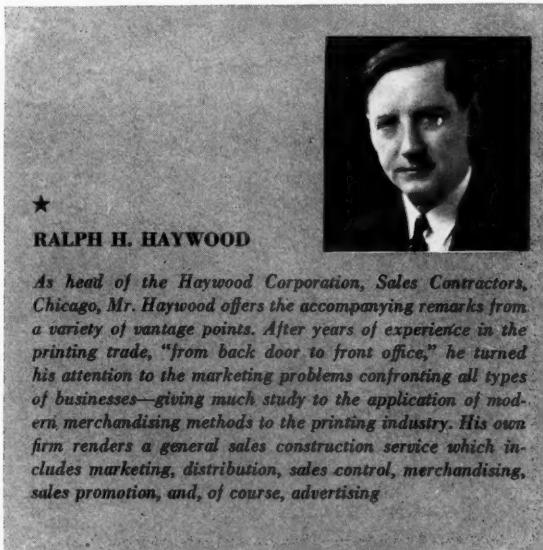
To such a man my earnest advice is this: write to THE INLAND PRINTER now and sign up for the series of mailing pieces it offers each month. The basic copy themes are simple, but colorful and varied. The necessary illustrations are available at cost.

Here, however, is a point to note: don't expect to benefit from these folders as you would from the *tailor-made* copy of an experienced advertising man, prepared exclusively to promote your own individual abilities and services. Each business, each plant has its appeal, which needs to be studied and presented in an individual way. Obviously, a "blanket" appeal can't do full justice to your capabilities.

Yet such an appeal is far, far better than no appeal at all, and better than the non-professional copy which non-creative printers attempt to turn out in their own shops.

THE INLAND PRINTER's Sales Promotion Program for printers, prepared by experts, is based on a wide knowledge of the factors which comprise the average plant's sales problems. The chief virtue of these mailing pieces lies in the fact that they offer a starting point—a copy idea—to which the printer can add individual touches of his own.

In fact, many of the folders which printers have adapted from this series, have been considerably augmented—personalized copy has been added, extra colors incorporated, the format changed.



★  
RALPH H. HAYWOOD

*As head of the Haywood Corporation, Sales Contractors, Chicago, Mr. Haywood offers the accompanying remarks from a variety of vantage points. After years of experience in the printing trade, "from back door to front office," he turned his attention to the marketing problems confronting all types of businesses—giving much study to the application of modern merchandising methods to the printing industry. His own firm renders a general sales construction service which includes marketing, distribution, sales control, merchandising, sales promotion, and, of course, advertising.*

The main thing is that an attractive idea has been created—a general idea, of necessity, but never a dull one—and the means of presenting it, pictorially and typographically, is suggested. With this as a starter, a strong and effective piece of direct mail is not far to seek.

The small investment required to use regularly THE INLAND PRINTER's Sales Promotion Program for printing plants is certain to pay satisfactory dividends. In order to derive the greatest benefit from this investment, however, one should use the program consistently throughout the year. A shot now and then does little good.

(EDITOR'S NOTE: Another of the monthly mailing pieces offered by THE INLAND PRINTER will be found on the following two pages. It is available to the first printer in each city who requests its use.)

**FOLLOW A REGULAR SALES-PROMOTION PROGRAM!**

## FLANNERY PRINTS:

Booklets • Folders • Broadsides • Office  
Forms • Stationery • Brochures • Menus  
House-Organs • Catalogs • Mailing  
Cards • Invitations • Envelopes • Seals

## FLANNERY PRINTING CO.

207 Vhay Boulevard . . . Phone Main 1786  
DONAVON, WISCONSIN



# THE VILLAIN GOT IN!

Printers. Here's another folder for your sales-promotion program! Use it! Electro of illustration, black only, \$1.80 postpaid.—THE INLAND PRINTER

(PAGE 4)

## I'M A TOUGH ONE, SAID HE!

Why, he spent months snooping around and scheming how to get into the office of that buyer of printing. Finally he pulled a coup—or maybe a gun—and did get inside. He backed his prospect into a corner—he talked an arm off him—and sold him against his will (by means of presumption and pressure) . . . Alas, you've heard of salesmen almost as nervy and stupid as that—yes, even in the printing business! Maybe you know someone who fell victim to such a crude onslaught. But we hope not! . . . You'd be mad at all printers!

## STUPID TACTICS, SAY WE!

It certainly isn't necessary to tell you that the Flannery Printing Company doesn't employ such sandbag tactics. Our purpose in sending you this folder is to call attention to the smooth and easy way in which a piece of printed salesmanship gets into your office—in fact, right into your hands! No doorpushing, no argument, no hard feelings. And the printed message does make an impression—especially if it has been printed by an expert. By the Flannery Printing Company for example! We'll be glad to show other samples.

# IP BREVITIES

Stray gleams of fact for the craftsman and student; nuggets of information

collected from various sources and presented here for your edification and diversion ★

## Anti-Sour-Puss Club

- Getting tired of the long faces and pessimistic attitude of the printers that greeted him everywhere, Josef H. Buerger, a paper salesman of Pittsburgh, concluded that what the country needed was something to make it cheer up—something to "evoke facial ripples." So he organized the "Anti-Sour-Puss Club." The literature pictures grinning cats and carries the slogan: "Join the Anti-Sour-Puss. All we need is more antis."

## Switzerland's Collective Buying

- The Swiss printing industry has an association which does the purchasing for Swiss printers collectively. It is known as the EIKA, the word being made from the initials of the name of the association. It is a limited company with capital of one million francs and a reserve fund of 24,000 francs. The past year is reported to have been a successful one, with profits of over 126,000 francs.

## Mark of Origin

- Recently a quantity of leaflets, printed in Switzerland and bearing the newly adopted "mark of origin" indicating that the leaflets were printed in Switzerland, were forwarded to Paris. There the French Customs intercepted them and ordered them returned because they did not bear the words "*Imprimé en Suisse*" (Printed in Switzerland), even though the "mark of origin" left no doubt about the origin of the product and was generally known and internationally recognized. French Customs insist on the French words, "*Imprimé en \_\_\_\_\_*," and American printers may also well heed.

## World Graphic Arts

- The United States Department of Commerce estimates the number of persons engaged in the graphic arts industries in the entire world at two million, and the value of the printing products of the world at five billion dollars.

## You Don't Have to Cut It!

- A novel and attention-stopping announcement from J. M. Bundscho, Incorporated, Chicago, introduces a new service based on the installation of an extensive range of odd sizes of type. Says the heading: "Don't cut that copy . . . 'til you know about Bundscho's new service—it makes copywriters happy . . . it makes art directors glad . . . it keeps production men young." This intriguing announcement is embellished by means of a John Averill illustration: a sheet of paper, with woeful visage, about to be slashed by a mammoth pair of shears. Inside the folder is a skit presenting a scene in what might be any

agency, with arguments between the copywriter and art director finally settled by the production man telling them about the new service. On the back of the folder is a schedule showing the new sizes in the different faces that have been added to Bundscho's type equipment.

Adding the odd sizes—5-point, 7-, 9-, 11-, 16-, 20-, 22-, and 34-point—enables Bundscho to provide a wider range of sizes in which to set copy. If a piece of copy is scheduled to go in 12-point and that size is too large, it can be set in 11-point, and so on. With this range of sizes, says Bundscho, it is possible to fit nearly any piece of copy into any given space and still retain a very legible face with the proper amount of leading. A simple principle, of course, but this typographer has dramatized it very shrewdly.

## History of the Press

- What is believed to be the first permanent exhibit ever compiled by a newspaper of the recorded word was recently opened by the New York *Times* in a museum in the *Times* annex. Progressive exhibits covering a period of 5,000 years, including the evolution of the freedom of the press, are shown in the collection. The event has attracted attention in many parts of the world.

## When Printing Went to Australia

- The first ship of the first fleet taking colonists to Australia in 1788 included in its cargo a printing plant, giving the industry the distinction of being identified with the first settlement in Australia. The plant was not practically used for seven years, as there was no experienced printer in the colony until 1795, when one George Hughes "came out," took over the plant, and became the government printer.

## Bradshaw's Forty-six Years

- Forty-six years in the printing business was made the feature of a simple but attractive mailing piece recently sent out by the Bradshaw Printing Company, of Alliance, Ohio. It was early in 1892 that the founder of the company, Albert E. Bradshaw, started in the printing business as an apprentice in Alliance, progressing through the various stages to manager, then starting his own plant with everything new but the printer, the plant now representing an investment of over \$50,000, employing about twenty-five workers in normal times, and sending its products all over the country. Doing a general commercial printing business, the plant specializes in church, lodge, and society books, as well as college annuals. For over thirty years the firm has compiled, printed, and published the Alliance City Directory.

## Gutenberg Exhibition

- The town of Strasbourg, Alsace, has appointed a festivities committee to organize an extensive exhibition to be held in 1940 for the purpose of celebrating the five hundredth anniversary of the invention of printing by Gutenberg. The exhibition will embrace all branches of the printing trades; the International Federation of Master Printers has given its endorsement of the enterprise and exhibition.

## Germany's Printing Plants

- At the end of the year 1937, Germany had 10,054 printing concerns located in 2,392 localities. The majority of the shops were small and employed only 1.9 per cent of the whole number of persons employed in the industry, 226,756. There were 120 firms each employing over 300 persons—a total of 79,470, or 35.2 per cent of the whole. The total wages paid were 470 million marks.

## The Comp's Point of View

- A big London printing house will not use steel furniture in its composing room. Its supply house builds everything for it specially in wood. "We'd rather sell steel, but they won't look at steel," said a salesman. "They want wooden frames, cabinets, and the like; and maybe they are right if one looks at it from the comp's point of view. The comp arrives at the shop at eight on a cold winter morning. The place is cold, his sticks and galley are cold; it would give him the shivers to have to work on a steel frame or cabinet. As one old comp said to me, 'Mister, it ain't human.'"

## Canada's Indian Newspaper

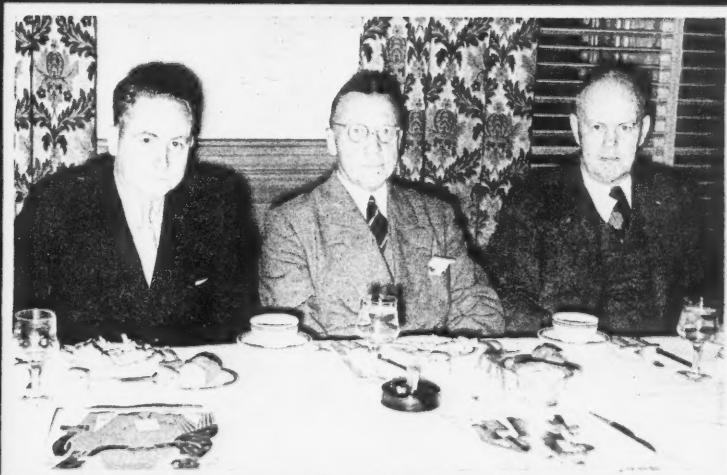
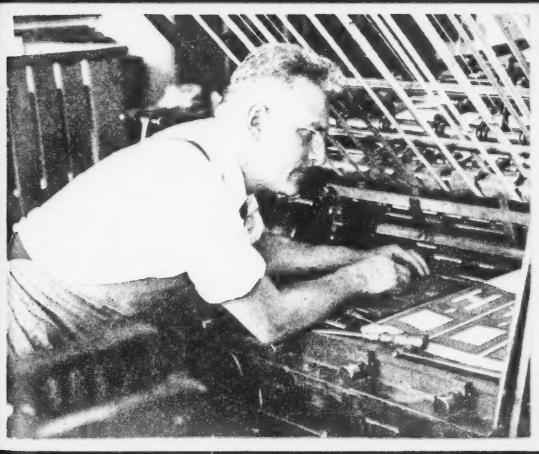
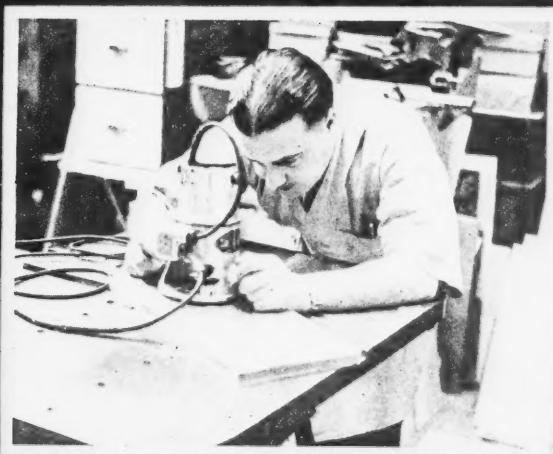
- Started twenty-three years ago as a column in a Catholic weekly paper published in St. John, New Brunswick, Canada, the *Micmac Messenger* is said to be the only newspaper published in Canada in an Indian language. Its editor and publisher, Father Pacificque, a bearded Capuchin missionary, is an authority on the Micmac language. After a few years his reports outgrew their limited scope as a "column" and became the basis of a monthly publication. One of the paper's aims is to raise and fit up as a museum an old French frigate sunk 177 years ago while fighting a losing battle with a British naval squadron.

## News Line, Bombay to Calcutta

- The longest teleprinter service in the world is said to be the line between Bombay and Calcutta, a private line designed to carry press messages and to eliminate the delay of messages crossing India.







Photographs by Henry M. Bettman, San Francisco

• A page of San Francisco Craftsmen—*Upper left*: A. Tommasini, "okay man" at Schwabacher-Frey Company. *Upper right*: Fred Ross, of the Harry W. Brintnall Company; Tom Cordis, of Halle-Cordis Composing Room; and Col. George P. Filmer, of Filmer Brothers. *Center left*: James Kelso, of Bosqui Printing Company; L. Valsangiacomo, of George H. Morrill Company; Frank Yerby, of Blake, Moffitt & Towne; Harry Tait, of Mergenthaler Linotype Company; J. L. Murray, of Everett Pulp and Paper Company; and (at piano) Cliff. Mattos, of California Ink Company. *Center right*: Hosmer Comfort, of the Borden Printing Company. *Lower left*: R. A. Mattoch, of Majors & Mattoch, president of the San Francisco Craftsmen. *Lower right*: Les. O'Connor, Walter J. Mann, and Albert Hoffmann, executives in local engraving plants, photographed at the speakers' table, during Engravers Night at San Francisco Craftsmen's meeting

# ★ Editorial

## The Fall Meetings

THE TIME is at hand for the fall meetings of a number of the printing industry's most important trade associations. Day by day the "come-along" literature greets us, telling of the good things in store for delegates and others who ought to attend.

Annual meetings of national associations are important—not so much to the individual printer, perhaps, as to the industry as a whole. On such occasions are born many worthy impulses which often develop into worthwhile movements for betterment of conditions. The individual delegate or visiting member has his opportunity to take a hand in shaping such projects at the beginning or of modifying them after preliminary trial periods. Especially to that extent is his attendance important—he has added his bit to make his industry a better medium for his individual success and well being.

In every great crisis in printing during the past half-century, the trade associations in their annual parliaments have met the issues with statesmanlike fortitude, permitting our industrial affairs to move on with new significance and renewed vigor. Complex and complicated as has the industry grown in that time, to the trade associations must be given much credit for the orderliness of the growth and for the coördination of the many-phased developments.

THE INLAND PRINTER takes occasion to extend its felicitations to all our associations and to wish them most happy and successful assemblages on the forthcoming occasions.

## Specific Employe Editions

IT IS being increasingly recognized that the employe, as well as the stockholder, has an interest in information on the results of the company's operations," declares a recent business research study. "His job, like the stockholder's dividends, depends upon earnings." According to the sponsors of the study, the Metropolitan Life Insurance Company, forty-four prominent industrial and commercial establishments are now regularly providing their employees with specific annual reports of the company operations.

The reporting concerns appear to look upon the matter as involving (1) giving employes and public an appreciation of the relations between stockholders, management, employe, and customer; (2) conveying a clear understanding of the establishment's progress during the year in earnings, expenses, and future outlook; (3) outlining some of the economic problems stockholders, management, and employes must face together in the future.

A feature of the study of especial interest to printers is the fact that the plant house-organ—newspaper or magazine—continues to be the usual medium for interpreting the company's operations and financial condition to employes,

and that the "employe edition" of the annual report is a more recent development requiring additional printing. In not a few cases these specific employe editions are elaborate and colorful presentations of cold facts and figures through new types of statements translated into everyday language, embellished with graphs, photographs, and drawings so as to show "the stake each of the parties-at-interest has in the company."

Not every corporation with a large employe list can afford elaborate specific employe editions of its annual report, but clever printing salesmen ought to be able to design and sell something of the kind that will fit the pocketbook of most concerns. Here is a service to the customer that will result in public good will, in better employe understanding, and in higher stockholder-management appreciation of its threefold functions.

## Wage and Hour Law

THE NEW federal Wage and Hour Act passed by Congress and signed by the President becomes effective October 24—only a month away. The administrator of the new law, Elmer F. Andrews, of New York, is already on the job. He is said to have a good standing among business men who know him and his record, and appears to be acceptable both to the American Federation of Labor and to the Committee for Industrial Organization.

Due to the haste in which the bill was prepared and to the limited debate by Congress, there are many rather hazy provisions, the interpretations of which are being anxiously awaited both by employers and workers. The legal staff of the Department of Labor is reported to have prepared opinions on many of the provisions in anticipation of inquiries bound to arise as the new Act becomes operative.

It is likely to be some time before the printing industry advisory committee, composed of employers, employes, and representatives of the general public, is appointed by the administrator. While wages and hours in the printing industry are already on a high social and economic plane, in due time a wage-and-hour "level" for the printing industry may be expected. Many leaders in the industry, however, have a feeling that with slight modifications the "level" will vary but little from the one already in existence.

The printing industry never has been infested with "sweat-shops." Composed largely of small units, the industry either resorted to local associations for "collective bargaining" with workers, or individually the units mildly competed with each other to secure such workers as they required at wages and hours the local conditions admitted. The administrator's printing industry committee is certain to find that American printers are better paid and are working under better conditions than are the workers in any other industry employing skilled and semi-skilled help;

that a very large percentage are American-born, English speaking, and are highly literate. The need for regulation, therefore, is less than will be found in many other industries at the present time.

On the wise selection of the administrator's advisory committee will depend much of the good that may be brought out of the Wage and Hour Act. If regulations be confined to the eradication of abuses in the spirit of justice and fair dealing to employers, workers, and the public, rather than to any attempt compelling employers and workers to operate under any kind of regimentation, the chances for industrial peace will be heightened, and where there is industrial peace there is bound to be industrial prosperity. But employers and workers in the printing industry, many of whom saw little excuse for the law, have their fingers crossed; they still are dubious—they await the interpretations before committing themselves and their businesses and jobs to any kind of Government regulation or control.

### Congratulations, Printers' Ink

**I**N ITS ISSUE for July 28, 1938, *Printers' Ink* celebrated its fiftieth anniversary, having completed fifty years of notable achievement on behalf of advertising and merchandising. The second section of its issue for that date, July 28, running to nearly five hundred pages, presents one of the best reviews of the progress of merchandising during the past fifty years it has been our privilege to examine. And as the history of merchandising is in reality the history of business, that review in actuality presents the record of the onward march of business during these past fifty years. It's worthy of preservation, that review, for those coming along in the business world will find much of inspiration in the story it tells, much that should encourage them to push forward to still greater progress.

Where could a more dramatic account of progress—business, industrial, and human—be found than in the record of the past half century? To civilization as a whole, that period has brought greater development, more marvels of inventive ingenuity and scientific achievement, than all other periods of the world's history combined. And advertising, merchandising, has led the way by its use of printers' ink for developing markets, and for educating the masses in the uses and applications of new products. And *Printers' Ink* has been the inspiration of those who have been the leaders in the development of merchandising methods through all these past fifty years.

We salute our esteemed contemporary on having attained the good age of fifty years. THE INLAND PRINTER reached that age just about five years ago—in October of 1933, to be exact—so it has been our privilege to travel hand in hand with *Printers' Ink* through these years, to note its entrance into the publishing world, and its progress and outstanding achievements for the advertising fraternity, its constant stand for the highest ideals, paralleling THE INLAND PRINTER'S continual efforts for the progress of printing. We take pride in having stood with *Printers' Ink* through all these years in the position of leadership in the two fields which are so closely related.

Congratulations, *Printers' Ink*, we salute you, a hearty greeting across the miles—and may the next fifty years find you still the vigorous, fair spokesman you are today!

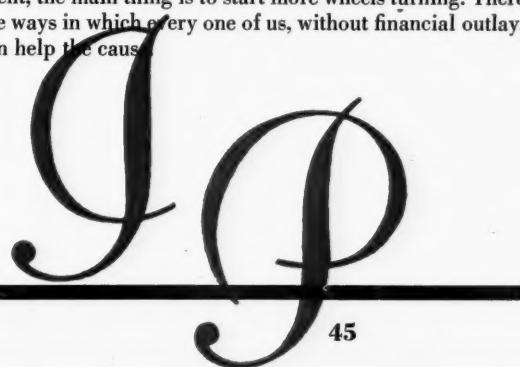
### Do's and Don'ts for Today

**T**HE SUMMER yielded two significant movements: "Sales Mean Jobs," and "The Shut-up Strike." The first, inaugurated by a group of big business men, is founded on the conviction "that the salesman through untiring work not only creates the desire to own the products made by other men, but provides the employment that furnishes a still greater market for the countless products of farm and factory." The second, inaugurated by a group fed-up with the constant discussion of politics by business men during business hours, is founded on the proposal that the business world concentrate its oral efforts on business matters—that it talk shop, more business, better business, and common sense, free from the taint of political prejudice. In a word, it proposes to "shut-up" about the "situation" and about politics and "get down to business."

Here are two proposals that are worthy of more than a passing glance. One seems to complement the other. Here are two recognitions of decided "letdowns" in our business effort during these days of recession. We are prone to waste time—which we seem to have too much these days—talking over the "situation," meaning "just one thing—the status of being violently pro- or anti-Roosevelt." Our salesmen, yielding to the general lethargy of the times, assume that "business is rotten" and accept the customer's "nothing today" as incontrovertible. The "Sales Mean Jobs" movement would build the "American salesman's morale to a point where he believes he is a figure of prime importance in our economic scheme." This movement conceives it to be the salesman's job to "turn the business wheel past dead-center . . . there are plenty of people left with ability and willingness to buy if the salesman presents his product so as to awaken a desire for ownership stronger than the fears that have kept people from satisfying their normal needs."

The "Shut-up Strikes" say: "Neither damming with all our force nor yelping gleefully for a political faction currently in the deacon's seat will get orders; this procedure closes few deals, produces little if any product." Our judgment and our vision are being distorted; both are essential to business success. "We are wasting millions of dollars in valuable time and adding them to the staggering total of the waste which distinguishes our times—too many millions for a blow-off valve."

All of which are unusual and striking assertions of some "Do's and Don'ts" which the printing industry, as well as all industries allied with it, may well take to heart in the interest of getting wheels and more wheels turning before snow flies again. The psychological effectiveness of a "Shut-up Strike" would be tremendous. If enough active workers really could be induced to stop "yammering" and start "hammering," mountains could be moved. In any event, the main thing is to start more wheels turning. There are ways in which every one of us, without financial outlay, can help the cause.



# CLINIC \*

TYPOGRAPHIC



OST RULES

have exceptions; conditions frequently alter cases. For example, an eastern advertising typographer shows the two settings of an advertisement reproduced here in his house magazine to demonstrate the advantages of up-to-date types and expert type composition. The reset, shown at the bottom, is superior in design, having interesting layout—which the original lacks. Here, however, its advantages end.

The magazine comments on the fact that caps are not as legible as caps and lower-case. True. But there are other factors—size of type, amount of copy, color of ink and paper. The items in the original, though in caps, are more legible than in the reset because the letters are larger and, as printed in the magazine, the ads are in brown ink on India-tint stock. Size of caps in the original compensates for the greater legibility of upper- and lower-case; and since the caps are in bold face they, by being darker, give stronger contrast between type and India-tint background than do the upper and lower.

Too much space is left between words in the headline of the original. Letter-spacing would give a much better line. But the same line in the resetting is weak, the weakness being intensified by extreme letterspacing. (Incidentally, that "Spring Clearance" does not merit dominant display.) Also, spacing between the first two display lines of the resetting is out of proportion.

The original lacks style and effective arrangement of copy, but it sinks into the consciousness of the reader more easily because of clarity. The resetting has interesting layout and uses up-to-date type faces. But no matter how attractive the type faces are, they do not register when improperly used, as they are in this reset example.

## SPRING CLEARANCE

STARTS WEDNESDAY, MARCH 16

### FINAL CLOSE-OUT

—OF—

2000 Mart, Hafner & Sharx Men's Suits	\$22
TOP COATS AND O'COATS	\$22
MEN'S SHIRTS REDUCED	1.09
FINE TIES	.89c
WOOL SLACKS	3.59
MEN'S PAJAMAS	1.29
BOYS' WASH SHIRTS	.98c
AMERICANA SHOES	3.85

## THE JOHN SMITH CO.

1234 SO. MAIN ST.

PITTSBURGH

## SPRING CLEARANCE

Starts  
Wednesday  
March 16

### FINAL CLOSE-OUT

2000 Mart, Hafner & Scharx

**MEN'S SUITS \$22**

Topcoats and Overcoats	\$22
Men's Shirts—Reduced	1.09
Fine Ties	.89
Wool Slacks	3.59
Men's Pajamas	1.29
Boy's Wash Shirts	.98
Americana Shoes	3.85



## THE JOHN SMITH CO.

1234 So. Main St.

Pittsburgh

By  
J. L. FRAZIER

# Specimen Review

Items submitted must be sent flat, not rolled or folded. Mark "For Criticism." Reviews cannot be made by mail

THE ROSICRUCIAN PRESS, of San Jose, California.—Congratulations on the series of four tiny note books. We quite agree that "as a salesman's door opener they are a refreshing departure from conventional scratch pads and blotters"—even though we still think highly of blotters for printers' advertising. Covers, lithographed in red and blue, and featuring illustrations of scenes of local interest, are particularly effective. Workmanship in every respect is of top grade.

STRATHMORE COMPANY, of Aurora, Illinois.—Mr. Rapport, of the advertising department of the Celotex Corporation, did an excellent layout job on the four folders of the corporation's "Traffic Top" series promoting the advantages of a material for making flat tar and gravel roofs usable for traffic on hospital and office buildings. They are interesting, alive! As good printers of many years' standing, you did your part—you delivered an especially fine brand of presswork. Congratulations on this excellent printed showing!

CHESTER A. LYLE, MCKINLEY HIGH SCHOOL, Canton, Ohio.—While we consider that rules are featured too generously on some of the letterheads—those on the one for Lesh-Himes seeming to have the least purpose—your stu-

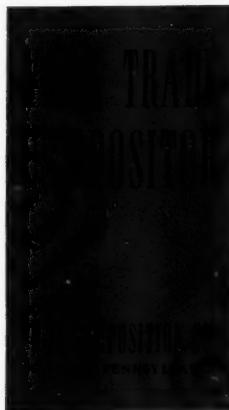
dents, nevertheless, do well. Unless rules contribute to design (form) in an essential way, they should be avoided—also if they command too much attention. Type should dominate! That always "tells the story." Linoleum-block work in colors, similarly, reflects favorably on the pupils and the type of instruction they get at McKinley.

THE STERLING PRESS, of Los Angeles, California.—We've seldom seen a finer set of blotters, all things considered, than the series you submit. We can suggest no changes which would mean improvement—indeed, to our eyes, they have everything. There is fine, gripping copy; striking, colorful, but not too colorful, layout; and, finally, clean-cut display and typography in smart up-to-date types. There isn't an old-fashioned or ineffective type in a single line and the service you're able to render customers with so many fine faces is undoubtedly all they could secure anywhere.

BIRMINGHAM ECCENTRIC, INCORPORATED, of Birmingham, Michigan.—You have done a splendid job on the Winter, 1938, edition of *The Art Quarterly*. In the layout and typography, you have combined dignity with impressiveness to a highly commendable de-

gree. It fits! Presswork on halftones of paintings, rugs, and other art objects is remarkably good, done on leaves of coated paper interspersed among pages of text on eggshell which contribute pleasing variety. We feel that one-point leads between lines of text would improve the appearance of the typography—but perhaps that's being over-critical. However, we'd rather see no change made than the size of type reduced.

JOHN F. ROSE, of Piedmont, West Virginia.—Layout of the striking Campbell Coal Company letterhead is excellent, not only from the standpoint of appearance but because of display so well graded and copy so effectively organized. We are not sure the suggestion is worth a proverbial thin dime, but we get the impression that the letterhead might be closed up a bit and take up less space vertically. We feel certain the design couldn't be reduced in depth more than a pica, and are more certain of our other suggestion—that is, that the color band of parallel rules be made a trifle wider to provide margin above and below the line of type which overprints the band in black. Aside from these points, only smarter types would make a better letterhead, and even those types you have used are late models.



THIS is the age of specialization and we often wonder how many printers realize it. For example, those who still feel they can produce composition cheaper than it can be bought from a composition house.

Of course the investment in composing room equipment is something to consider. There is always the temptation to keep on using it—regardless of the cost. But a wise executive knows how and when to take a loss, to keep from taking other and bigger losses. The printing plant owner or manager who can decide to "let bygones be bygones" and keep his eye on day by day and month by month profits cannot fail to see the many advantages in the trade composition plan. Elimination of costly idle time. Lower composition costs. New, clean type, and modern, up-to-date faces. Much quicker service. All contribute to better sales op-

portunities, and lower operating costs.

How many composing rooms could afford to stock the many type faces that are here in the York Composition Company's plant? This issue, for example, shows another very effective advertising letter introduced less than a month ago called Spire. And almost every month something new is purchased for the benefit of our customers.

How many composing rooms can say they have over 200 different rules and ornaments? 10,000 lbs. of leads, slugs and metal furniture on hand?

Or an electrotype foundry capable of producing the finest quality electrotypes by experts, and delivered to their destination on time.

More and more each year, the larger as well as the smaller printing plants are placing their business in the hands of a reliable trade composing room.

SPEAKING OF TRADE PLANTS

York's house-organ (4 1/4 by 6 1/2) is notable for the freshness of its text and the brilliance of its typography. The issue shown here (cover and center spread) is effectively done in blues—light blue and dark blue on blue stock. Informality and dignity combined! Editor is Howard King



There's plenty of vacation atmosphere in this breezy cover of the Jaqua Company's house-organ (6 by 9). Illustrations are in dark green on light green cover stock; the title panel and date line are in orange-red. Wilfred A. Peterson edits Jaqua's house-organs at Grand Rapids, Michigan, where the company produces national advertising, direct mail, house magazines

**THE HANDE PRESS**, Benton Harbor, Michigan.—While all work is good, the best piece, in our judgment, is a booklet, "The Burial of Sir John Moore." With the title label printed in black and deep red on a toned deckled antique paper and tipped onto the black cover paper, the first impression is fine and characterful. Though the lines of the text (a poem) are solid where they should be two- or three-points leaded, inside pages will pass. Quality paper helps materially; it always can be counted upon to do that. Crowding lines is a fault with other items and should be closely watched. The American Legion card of Spawr is good; but the ugly, antique ornaments are detrimental to the Stern Brunson P. T. A. booklet, in which contrastly old-style and modern roman types do not look well as combined.

**SKINNER & KENNEDY STATIONERY COMPANY**, of Saint Louis, Missouri.—You did a swell job on the catalog cover, "Laclede Refractory Cements, Coatings, Plastics, Castables." The design is strikingly modern, but not too ultra modern; while dynamic, it is in no respect confusing. The greater achievement, however, is not in its design. We hand the palm to the pressroom for printing the halftone part of the design so beautifully on the rippled-finish—and not too smooth—cover stock. It is clean-cut and clear without suggestion of mottle or lack of coverage in the solids or of smudge in the highlights. A concern capable of such supercraftsmanship must surely have the talent and facilities to take on anything any customer might want at

points of display for emphasis, and to planning for easy reading. Intricate composition, such as tabular and statistical matter, is well handled. And presswork specimens demonstrate good makeready as well as good handling of colors. We compliment you on distinguished work as well as on the happy selection of material used in the training of students.

**W. FRANKLIN HODGES AND SONS, INCORPORATED**, Philadelphia.—Your series of twelve blotters portraying the history of boat building is very creditable. A lot of interest is bound to be created by those fine pencil drawings of ships—from the Greek war ship (500 B. C.) to the *Queen Mary*. The format of each blotter is the same, with the picture occupying two-thirds of the left-hand side, the calendar-block and brief caption occupying the remaining one-third. The company name, in a reversed band across the bottom, stands out prominently; and your use of light blue, light green, and India-tint stock in sequence makes for color variety. To our way of thinking, this is a decidedly interesting series, one that is likely to be preserved by many recipients, or, at least, carefully noted each month. The plan of getting up the entire campaign at one time is commendable and the advantages of so doing should be obvious.

**UNIVERSITY COLLEGE**, of Nottingham, England.—Book Ten, for the session of 1937-1938, showing printed examples of typography, process work, and offset lithography done by students in the department of printing, is a credit to all the students hav-

HAFTE  
6  
JUNI  
1938

# NORDISK BOKTRYCKARE KONST 1938

TRETTIONDÉ ÅRGÅNGEN

Cover of excellent graphic arts journal published at Stockholm. Main title, maroon; rest in black; cover stock is white



PRINTING...THE ART PRESERVATIVE, HAS KEPT PACE WITH EVERY  
CHANGE IN AMERICAN LIFE. PRINTING IS OUR LIVELIHOOD; WE ARE  
PROUD OF IT AS A MODERN BUSINESS, ALSO OUR CONTRIBUTION TO IT

ERVE PRINTING COMPANY

Above and opposite: Blotters by typographer Ben Wiley, of Springfield, Illinois. Note that the simplicity of design adds forcefulness to the simple copy

any time. Again congratulations—especially to the pressroom staff!

**NORTHWESTERN POLYTECHNIC**, Department of Printing, London, England.—The future for good printing in England is, we should say, a bright one when students of printing are producing such high quality of work as is presented in the year books we have received this month from your school and four other schools in England. The work of your students, as demonstrated by the examples in the year book for 1937-1938, is exceptionally good, typography, layout, design, presswork, and all other features being worthy of well advanced craftsmen. The examples of typography show careful attention to the essential

ing a part in its production, and it shows good workmanship which, of course, is the result of good training given by the instructors. (This being one of five volumes or portfolios we have received from schools of printing in England, we cannot help feeling the lack of a similar project demonstrating the work of students in some of our own schools of printing in this country. Surely, the students themselves take pride in the work they have done and in the fact that it is shown in such fashion.) With the possible exception of one or two of the examples, on which we feel the color selections could have been improved to advantage, the production as a whole is excellent, indicating a good

understanding of the principles of typography, colors, and presswork.

THE HOLLENBECK PRESS, of Indianapolis, Indiana.—A very fine job of catalog-making is seen in your production for the Reeves-Pulley Company, in which the complete line of Reeves variable-speed-control equipment is presented. The catalog is compact, easy to read, easy to use, and shows evidence of careful planning through every step of the production. Because the catalog treats of three different divisions of the Reeves plant, a plan of using a different second color in each of three separate sections was adopted. The book is bound in a heavy-weight black cover, strikingly embossed in gold. Mechanical binding of the 8½-by-11-inch pages (122 of them) permits the volume to lie open perfectly flat. More than two hundred illustrations have been used, all clearly printed from adequate—in some cases, excellent—halftones. Heading and other display lines are orderly and up-to-date, and the pages themselves, while not extraordinary, are certainly laid out for clearness and convenience, which after all are the chief virtues of a catalog. Presswork throughout seems flawless.

MODERN REPRODUCTION PROPRIETARY LIMITED, Melbourne, Australia.

on your smart folder, "Announcing Master Set," well printed in brown and black on gray stock. It is effectively designed throughout, the cover being particularly intriguing and curiosity-arousing. The copy on page three is alluring—compelling! Since it may offer suggestions to other readers, we're going to reprint it. "As a forward step in providing the latest developments in modern typography, we introduce Master Set, a new achievement in machine composition. A wide range of foundry-true type faces, expert day and night operators, and dual equipment enable us to bring you new standards of speed and quality at today's prices. Use Master Set on your next job." Though a bit hesitant about saying so—realizing that some of our old friends (?), N.R.A. advocates, may be watching—we will, nevertheless, take our life in our hands and say, "swell copy." Maybe we should desert poor old dead (yet wise) Emerson, Henry Ford (who brought the automobile within reach of the comp., the linotype operator, and the pressman), and ideas of efficiency generally, but that's our platform!

THE WHIMSICAL PRESS, New York City.—From this clever "home" press (Richard Turner, proprietor) comes

HOWARD HUGHES' historical world flight should be an example for Springfield business men. Mr. Hughes surrounded himself with specialists... men who combined technical knowledge with practical experience. Hughes is no novice in flying, yet he knew the knowledge of these experts was necessary for success. ★ The average Springfield business man understands merchandising methods, seasonal goods, etc. He is no novice, but he does need expert advice for the proper presentation of his printed sales literature. This service we offer him. We are not "yes" men, and we do not hesitate to suggest changes when we believe it means more effective printing. For several years we have prepared advertising for business concerns who distribute their product nationally. Our ideas have been accepted by them in the spirit that they are the best way to insure the success of their business. Our telephone number is Main 203 and it will be a pleasure to discuss your problems; perhaps we can help make your printing more profitable.



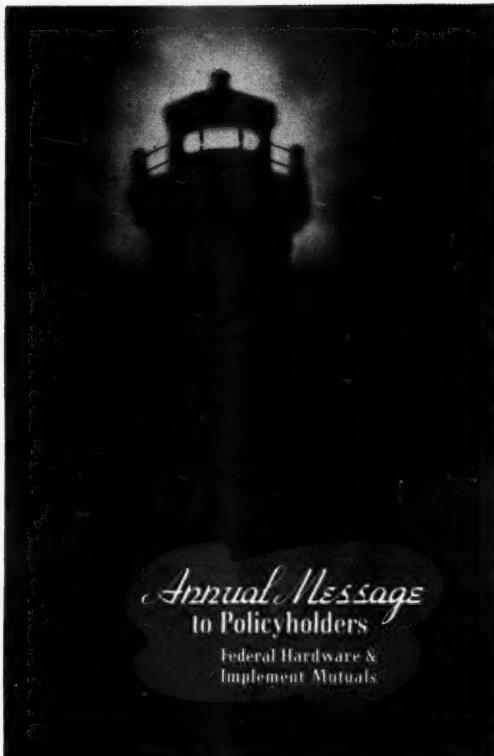
**FRYE PRINTING CO.**  
624 E. CAPITOL AVE. SPRINGFIELD, ILLINOIS

Excellent tie-up here with current events—always a good trick. Ben Wiley has given the copy a modern and dignified setting. It's a fine, stimulating layout!

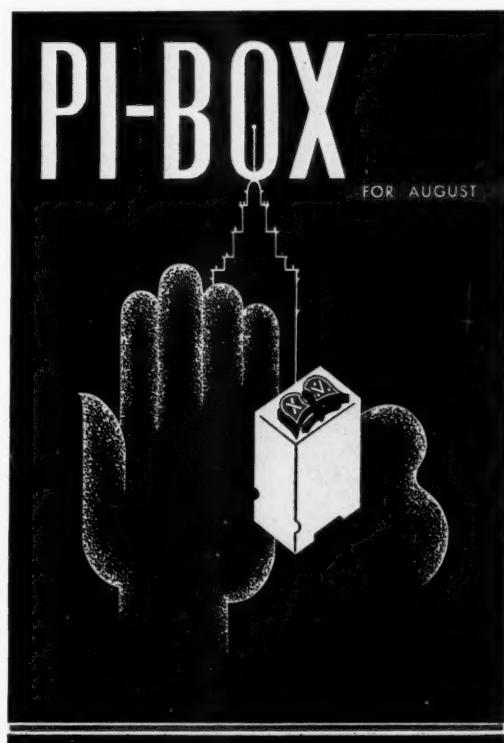
—Your announcement, "It's Moving Day at Modern," is a cleverly humorous, little French-folded mailing (5% by 7%). We like that informal but clearly presented cover, with the title in reverse plate (blue), and the illustration (brown) of a crowd of employees, moving office and engraving equipment, bleeding off to the right. On the inside spread, the color scheme is just the opposite. The text type is in brown, and the illustration—which is the same as used on the cover—is here printed in blue, and overprinted by the text. The crowd of movers is shown streaming up to the doorway of your new quarters; the building, a fine modern structure, is illustrated by means of a clear halftone, printed in brown against a blue background. There's a street diagram in one corner of the folder indicating the route of the move, and the copy itself is light and humorous and at the same time informative. Altogether, we think this is a very neat little job.

ARNOLD-POWERS, INCORPORATED, of Detroit, Michigan.—Congratulations

a birth announcement of considerable novelty and charm. The little folder apparently is quoting the new arrival. One page, for example, says: "You see, I have just joined the Richard Turner family, but don't know my mission in life yet. Daddy's a printer; mother's a social worker; Peggy's a girl of leisure—so what can I be?" The folder (twelve pages) is approximately 6 by 4½; it is printed on a rich, laid, double-tone stock, turquoise on one side, white on the other. This gives contrast to alternative pairs of pages. Furthermore, the right-hand edges are "stepped"—not only stepped, but cut alternately on an angle so that an interesting right-hand margin, or series of margins, is presented. The small rectangular copy block in the middle of each page is bordered by humorous wood-cut or rubber-plate illustrations. The whole job is done with a light and fanciful touch, and we'd say that considerably more artistry has gone into this production than is usually found in the home print-shop's output. Greetings



Expressive and dramatic is this booklet cover (6½ by 8½) in two colors, light blue and black. It was designed by artist O. M. Zimmerman, Milwaukee. Gets your interest, leads you on!



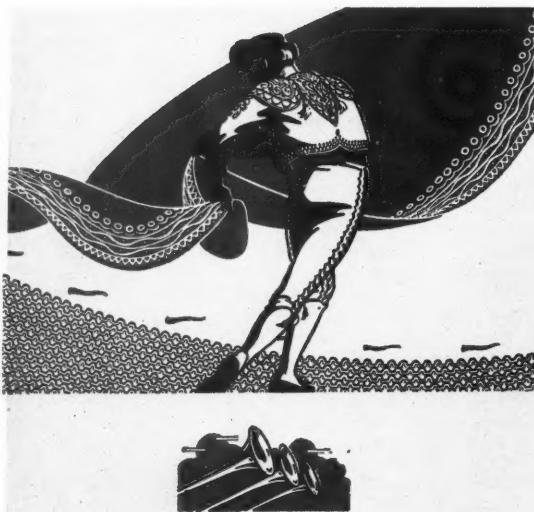
San Francisco scores again; William Hawksley's design. Red and black on silver foil. Printed by John T. Raisin Company

and best wishes, Anne Turner! You've had a very charming typographic introduction.

HULL MUNICIPAL TECHNICAL COLLEGE SCHOOL OF PRINTING, of Hull, England.—Your year book for 1937-1938 maintains the high standard exemplified by the other year books we have received from schools of printing in England. Surely students in the graphic arts of today are to be congratulated on the opportunities they have for securing basic training in the different branches of printing. (What a difference from our own apprenticeship days!) Attractively arranged, well planned, and well printed, the year book indicates that the students in your school are assimilating the instruction they are receiving. Careful attention to details characterizes the book throughout. Even though you request our criticism, we feel that any criticism would be out of place and would put us in the position of being hypercritical. The work is good, and we mean just that—showing an understanding of modern typographic display, indicating individuality in the treatment of different examples, and the lino-cut blocks present a good demonstration of what can be done with that type of work. Presswork, too, is excellent, and the color subjects, letterpress, lithography, and photogravure, are well handled.

C. & E. IRONMONGER, LIMITED, of Gosford, New South Wales.—Contents of *The Chase*, your house-organ, comprise excellent topics; and the writing is considerably above average. Format is also good; in fact, effective use of color bands gives a lively, interesting aspect. Unfortunately, presswork is weak and uneven—apparently due to an effort to keep impression from showing through, whereas the nature of the paper (antique) made a kiss impression impossible if letters were to be readably printed. The presswork problem would have been simplified by larger type which would "take" the extra squeeze and ink necessary for first-class presswork. Furthermore, the type is too small to be read with entire comfort, so two birds would be killed—as 'tis said—with one stone. You're saying—we feel it—"Yes, but with larger type we wouldn't have had room enough for all the articles." In reply to that, we suggest that you check the space between articles; we think you'll agree there is too much around the heads. By making use of this space, at present wasted, you could set the text in the next larger size with very little cutting of copy. Finally, headings are too weak in relation to text and initials, also in relation to color bands across tops of pages. By correcting these faults, you would secure full benefit from the interesting and effective styling.

SANDERSON BROTHERS, of North Abington, Massachusetts.—Everything considered, you did well with the handling of "The Bay State



## SHOWMANSHIP

The crowds who work themselves into a delirium of excitement over a bull fight would fade into rows of empty seats if it were not for the colorful preliminaries to the kill. Certainly a bull can be exterminated without the fanfare of trumpets and the blaze of colorful costumes, but you couldn't sell tickets to see it done.

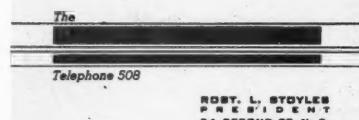
The reason is that people like a show. They like color. They like to have something excite them. Every printer of advertising material must know this if he is to serve his customers well. We understand the art of appealing to human emotions through layout, illustration, color and typography. With these tools we can put on a show that will excite people to buy. We believe our own advertising proves our ability to do this effectively.

### ESTERLING PRINTING COMPANY

"Printing Planned to Bring Results"  
248 WEST CONGRESS STREET • DETROIT, MICHIGAN  
CA 3311

Esterling does a good job of playing up this message, using it as a mailing piece and also as a two-color display (red and black) in the Adcraft, magazine issued by the Adcraft Club of Detroit

Garden Book," a nursery catalog. The cover—an excellent, wholly typographic design—printed in bright green on dark brown, is particularly fine, the light-colored ink stand-



Original card is orange and black; rather unusual treatment of rules makes for novelty here, although type is very undistinguished

ing out on the deep-hued paper in a way which all but suggests stamped leaf. The neat title page could be improved by changes in sizes of type used in the lower group to provide better contour (outline). With the lower group practically the width of the upper one, the whole has a rather "boxy" aspect. Seed and machinery catalogs containing tabular matter are necessarily serious problems, especially if a typographer is interested in appearance. You have done well with this difficult kind of composition. In fact, our criticism of the text pages is not with that, but, rather, with the use in main and subheads of two styles of type ill-suited for use together—the contrasty Bodoni Bold and bold sans-serif. Since text is Bodoni Book, the bold of that series should have been used for subheads. While presswork is weaker than is correct, it is clean and there is no great variation in inking of different pages. However, workmanship is above average.

LYON & ARMOR, INCORPORATED, of Philadelphia, Pennsylvania.—Layout of your letterhead, invoice, and statement—all following the same general plan, and therefore having that "family resemblance"—is excellent. A color combination of black and blue inks on blue (or white) paper is decidedly pleasing and popular. Two faults weaken, to some extent, various fine layout features. First is the "spotty" character of the forms due to (1) wide separation of the units; (2) the over-large square blue ornament separating two parts of the first line; and (3) the extreme letterspacing of the line "Printers" at the bottom. This brings us to the second error—that of making so large the line "Printers" which, in bold-face caps, appears black above a wide combination-rule band in blue bleeding off at the bottom. Obviously, the line "Printers" is not as important as the firm name and, being so widely letterspaced, and tending to "fly apart," it contributes to the scattered effect of the whole. Printed in black, it is letterspaced entirely out of reason. If margin were left at the ends, thereby requiring less letterspacing, and if the line were in blue, like the rules, the entire effect would be greatly improved—particularly if the unsightly square ornament in the first line were supplanted by a small circle, in fact, one no larger than six points in diameter. Try it.

FRANK DANIELS LIMITED, Perth, Australia.—We don't believe there's a printer in New York or Chicago who wouldn't be proud to have turned out that first issue of what is intended to be an annual—"Glorious Western Australia." This big magazine—entirely produced by the Daniels organization—is typographically up to the minute; in fact, many of the display faces used are as smartly and appropriately handled as any type we've ever seen in a publication. What is particularly

distinctive is the page size—8 by 14; it is both attractive and refreshing. Why so few printers exercise ingenuity in this respect—especially when the work is of such a nature that it is not expected to go into office filing cabinets—is difficult to see. Page layouts are excellent models for correct and impressive layout of art, lettering, and typography; and the presswork, particularly important on items where pictures are featured, is excellent. Frank Daniels produced the job under the sponsorship of the Government Tourist and Publicity Bureau; the intention is to make Western Australia better known throughout Australia and abroad. Certainly, there's rich appeal in those pictures of beautiful lakes, streams, waterfalls, woods, and cities. (We'd be glad to pack up and depart for such territory at the slightest excuse.) We're thoroughly sold on the country—thanks to fine publicity and more-than-first-rate printing.

THE LONDON SCHOOL OF PRINTING, London, England.—Again we have the pleasure of extending our congratulations on the exceptionally fine work done on the school year book for 1937-1938 and on the several other pieces of work accompanying it. This volume, which is 8½ by 11 and a good inch thick, is an example of the work done by students in the school, and it demonstrates exceptionally well the high character of instruction and training given those students. The attractive cover carries a floral subject in colors, the name of the

## PRINTS of PARIS

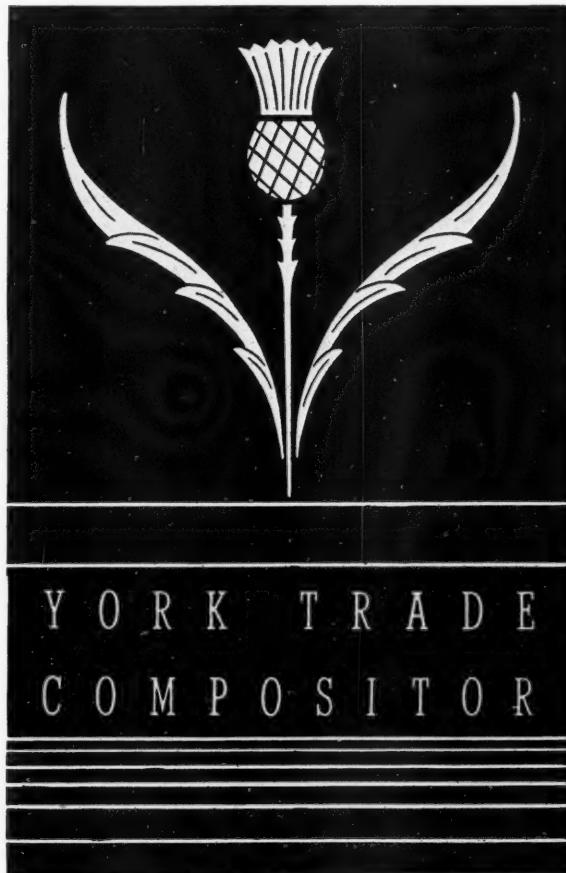


*Light blue and black on white; house-organ of Paris Printing Company, Kansas City, Missouri*

school in one line across the top, and the words "Year Book" across the bottom in a heavy black face with a fine line letter in red printed over the black and centered on the

black letters. The book is actually a portfolio of examples of work done by the students: typography of book pages, artistic display pages, advertising display, general job work, including pencil layouts, all covering practically every kind of work the typographer is called upon to do. Then there are excellent examples of presswork, four-color and monochrome illustrations, as well as monochrome and color photolithography. A high standard of craftsmanship is exhibited throughout the book, and the supplement at the back, giving the craft lectures delivered at Stationers' Hall during the sixteenth session, presents a great amount of informative material. All is well handled typographically.

KELLER-CRESCENT COMPANY, of Evansville, Indiana.—Your July "Mailing of the Month" is no less striking than the preceding pieces in this notable series. The size of the folder alone—11½ by 17—assures getting attention, and there's no let-down in interest when the recipient looks inside. In fact, your stunt of putting those sample pages (from a home-demonstration book which you produced for Servel, Incorporated) into a pocket on the right-hand side of the inside spread, provides a strong incentive for the reader to examine the contents further. The demonstration-book's pages, as one might expect, are excellently printed (letterpress), the bled halftones standing out sharp and clear. Your "explanation" is well put: "With a



*For the cover of this issue (August), York printed its reverse cover design in gray, the reverse title panel in black. Simple and impressive*

## *Linotype's* SHINING LINES



*Peacock-blue tint at bottom; type black. Excellently edited by Thomas Dreier; beautifully designed by the Mergenthaler Linotype Company*

THE SIGN ABOVE OUR DOOR

**T**HREE is a sign above our door. It is not unusual in size or structure . . . even in design. We placed it there merely to identify our business. That sign has a different meaning to different people. To us it identifies a business which stands high in a very competitive field. It symbolizes specialization, expert craftsmanship, idealistic effort. We look upon it with pride. To our customers—whose interests are more definite—the sign merely indicates a source of supply which is prompt, trustworthy and able to produce desired results with a minimum of effort and expense. To those buyers of composition who have not as yet used our services (typesetting and electrotyping) this sign marks the location of the York Composition Company, who await the opportunity of proving that good men, good equipment, and a good name represent a combination pretty hard to beat.

YORK TRADE COMPOSITOR for MAY

*Distinctive page, good copy. Border is in blue. From York Composition Company house-organ*

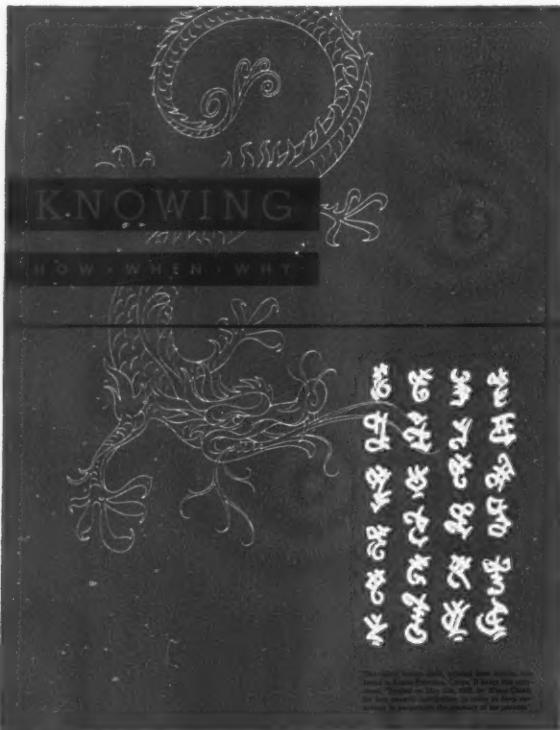
loving care of which only sticklers for perfection are capable, Keller-Crescent craftsmen ‘handworked’ the two dozen full-page-size engravings in order to recreate in metal the lively sparkle and delicately shaded tones of the original photographs. With equally loving care, every square inch of the book was inspected as it came off the press to insure that Keller-Crescent’s mechanical equipment was

‘doing right’ by the craftsman’s handwork. Finally, an over-all coat of varnish was used as a finishing touch, providing a protective covering which would enable the pages to withstand repeated thumbing.” Hats off to you, K-C! Your work is first-rate—and so is your self-promotion.

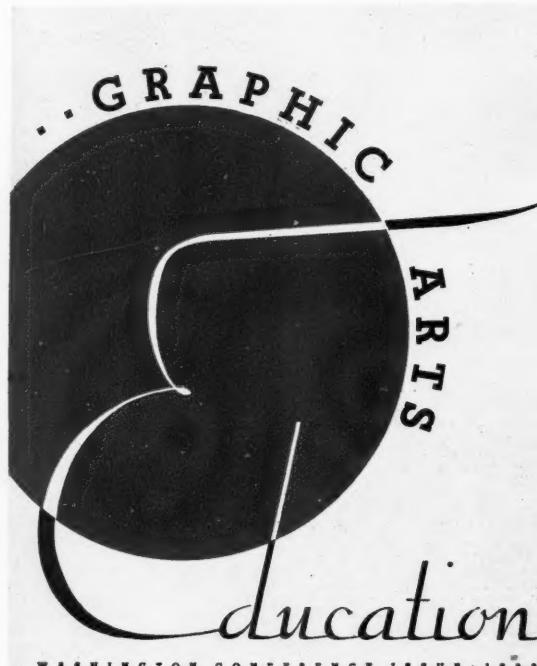
**T**HE GEORGIAN PRESS, INCORPORATED, of New York City.—We can only cheer for that beautifully designed type-specimen book of yours. It’s dignified, comprehensive, practical—and elegant! For others who want to follow suit (or maybe just be envious) we give a brief description. The volume contains one hundred pages (11 by 14), bound in boards, which are covered with a stippled silver paper. The front cover carries the word “TYPE” in huge vertical letters, which, by means of an embossing process, have been made to stand out strikingly from the page. The press’s name appears in bright blue across the top; the address in bright blue across the bottom; the spine is bound in blue. Inside pages are uniform, in the traditional manner. A deep blue band runs across top and bottom of each page, and this is used for displaying type names and various editorial comments. The specimen lines themselves are printed over a light gray field on which white vertical rules indicate pica measurement; character-count charts appear in connection with each face listed. The range of faces, needless to say, is extensive; and there are also sections at the end devoted to rules, ornaments, decorative initials, and miscellaneous stock cuts, of which The Georgian Press seems to have an unusually up-to-date supply. Wood type, too, is displayed, as well as a few specimens of printing. The making of this book must have been a tremendous undertaking.

**T**HEODORE N. LAMB, Philip, South Dakota. Congratulations on using real ingenuity, not only in stamping the covers but also in providing graduates of the two high schools with covers for their diplomas—distinctive covers which no doubt will be highly prized, and which, we are sure, will serve to preserve the diplomas for years to come. These diploma covers are cut from large sheep skins, the three which Mr. Lamb has sent us being black, red, and light blue, 11 by 8½ opened out flat, and folded in the center to 5½ by 8¾. The diploma itself is 10¾ by 8. A stiffener, cut through the center for folding, and covered with moire silk with ribbons at each side for holding the diploma in place, is attached on the inside, this being of a size to give just a slight edging around the diploma. Class colors apparently have been used. Ingenuity is shown especially in the stamping of the front cover, a black panel with two rules at both sides being nicely positioned near the top, the name of the school and class year being gold stamped over the black panel. The blank stamping was done with a die cut from a piece of type-high brass, and heated on an ordinary platen press with a home-made electric heater. The same heater was used for the gold stamping with brass type. Mr. Lamb, who is employed in the printing office in Philip, tells us the making of these diploma covers has been sort of a hobby with him and he has been “tinkering around” with them on an old platen press in a shed near his home ever since he landed the order for them several years ago.

**O**SCAR BARNHART, Flint, Michigan.—From Mr. Barnhart we recently received a rather curious specimen, together with the following note: “You haven’t heard from me for several years, and this time I am sending something slightly screwy. (You recall that I wrote you



Folder cover with an all-over reverse plate (red) and a reverse title (black). Skelly Typesetting Company, Incorporated, Cleveland, Ohio



Circle in old rose, type black, on light gray stock. Notable design by J. William Irwin, senior in the department of printing at Carnegie

once to the effect that you had been my Patron Saint for the past thirty-five or forty years—for twenty years, at least. Well, I am still using 'Modern Type Display' and 'Type Lore' to prove all things typographical.) The poster herewith was printed for the Flint Advertising Club. We got a big wallop out of doing it, and I thought you ought to see it. We used all the Frazier rules in inverse ratio. And, unless you have tried it, you have no idea how difficult it is to do." The poster mentioned is a humdinger—"screwy" is scarcely the word for it! A remarkable conglomeration of type faces distinguishes the display, and to add to the "ham" atmosphere, turned rules, broken letters, and wrong fonts are as conspicuous as holes in a window screen in fly time. Miscellaneous cuts and ornaments have been freely scattered in, too, and the whole job is something that no self-respecting typographer would want to write home about. The total effect, we hasten to add, isn't nearly as bad as you might imagine. In fact, the stunt has been so cleverly arranged that the poster gets your interest at first glance, and you simply can't help reading the whole thing.

JOHNSTOWN HIGH SCHOOL, of Johnstown, Pennsylvania.—The smartest of the items you submit is the cover of the booklet, "Johnstown High School's Board of Athletic Control," on which the page is marked off with rules in white to represent a football field, the type being in black or deep blue (the lighting is bad here as we write) over a reverse plate in blue. This use of rules has practical significance, and, as reproduction indicates, has design qualities as well. However, in several other title pages or covers ("Joseph Johns Junior High School Promotion Exercises" and "Cochran Promotion Exercises" pieces) the rules have no such significance, and, besides, they are more prominent than the type matter, which invariably should dominate. Substance before froth, you know. So, we'll say, excessive use of rules in pattern or in paneling is your point of vulnerability. Used with greater restraint and subdued as to color, rules add finish to the cover, "Thirty-Fourth Promotion Exercises." So if you compare the items mentioned, you'll see that rules may be a blessing or a curse, depending on how they're used. But they're a curse, as you'll see, when they smother the type as they do on several of your designs, where the type—which is the message—is or should be paramount. Finally, advocates of the modern manner will tell you, "Form should follow function," not knowing, apparently, that the same thought was developed in America long before it was developed in Austria. What's the difference between that and Ben Sherbow's admonition, freely translated: "Do not pat and squeeze type into a shape you like if that shape doesn't tell the story quickly and understandingly"? And, finally, just to interpolate a thought not 100 per cent germane, did you know the now popular square-serif type was offered in the 1923 catalog of the American Type Founders Company; and, before that, by the Inland Type Foundry of St. Louis, which the American purchased? Furthermore, the type didn't create a ripple until years later when the same style was heralded in Germany and imported as the answer to the printer's, typographer's, and the advertiser's prayer. It's a great life—if you don't sell America short!

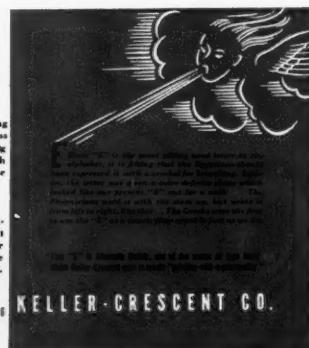
*Forceful impact, little cost—that's how you can sum up a well planned blotter. Artwork on the four shown here is at a minimum; color and type and rules play a large part in their effectiveness. Keller-Crescent, of course, is a past master at blotter production; specimen reproduced below is in light blue and black on white. Franklin's message starts off on a maroon tint block; rules are green; type black. The Johnston blotter, in maroon and black, has gray horizontal rules and considerable layout zip. On the Warwick original, type lines of the background are in light blue, therefore not as pronounced as they appear here. Band across bottom in old rose; type black.*

### THE BLOTTER FOR July

**THE** little figure of the South Wind blowing reminds us that the summer "breathing spell" will soon be over. Regardless of whether next season's business is more or less — it's still true that the firm which goes ahead confidently, with a sound selling program, will get what there is! Keller-Crescent purposeful printing has helped both manufacturers and retailers to increase sales. Right now, while you have time to give your sales program thoughtful attention, call 3146 and let's talk it over.

QUITE a number of our friends have expressed a curiosity about the "inside workings" of a printing plant like Keller-Crescent. Well, folks, there's no "magic" to it — just a case of smoothly geared organization, creative brain work, skilled man power and modern machine technique. But the best way we can explain how it's all done is to invite you to come in and see us at work! We'd be delighted to show you around.

A COMPLETE PRINTING SERVICE FROM A TO Z - PHONE 5146



"THE" is the name of our new letter, the latest addition to the Keller-Crescent family of publications. It's a monthly magazine for business men, featuring news of new products, new methods, new ideas, new opportunities, new markets, new customers, new business, new profits, new success. It's a monthly letter, and it costs 10¢.

The "S" is the name of our new blotter, the latest addition to the Keller-Crescent family of products. It's a monthly blotter, and it costs 10¢.

The "F" is the name of our new folder, the latest addition to the Keller-Crescent family of products. It's a monthly folder, and it costs 10¢.

The "P" is the name of our new postcard, the latest addition to the Keller-Crescent family of products. It's a monthly postcard, and it costs 10¢.

The "B" is the name of our new blotter, the latest addition to the Keller-Crescent family of products. It's a monthly blotter, and it costs 10¢.

KELLER-CRESCENT CO.

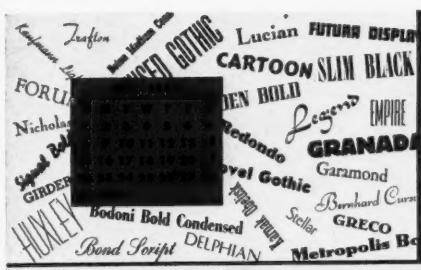
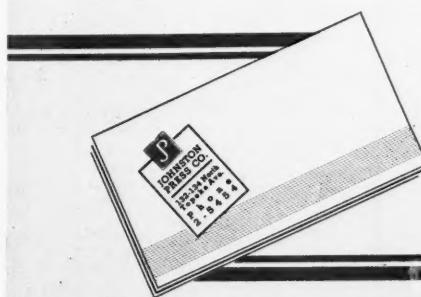
### GOOD TYPOGRAPHY attracts the eye . . .

makes your advertising more effective . . . modernizes your printed forms. There are new styles in type as there are fashions in dress. Next time . . . call "The Franklin" JA 7281

THE FRANKLIN  
PRINTING COMPANY  
INCORPORATED

416 W. MAIN ST., LOUISVILLE

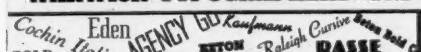
PRINTING  
. OFFICE  
SUPPLIES . .  
FURNITURE



Your manner of presentation directly affects the results of your advertising...Your same copy when voiced by a master orator, or a master typographer, has vastly more meaning and carries more conviction!



WARWICK TYPOGRAPHERS NIGHT OR DAY PHONE • CENTRAL 9210-9211



THE A. B. HIRSCHFELD PRESS, of Denver, Colorado.—Freshness resulting from varied treatment of each piece is, perhaps, the outstanding characteristic of your work. Regardless of the manner in which the work finds expression—modern or more conventional—there is exceptional craftsmanship. The program for the B'nai B'rith convention is most unusual. A metallic-finished stock of embossed pattern for the cover establishes the brochure as a fine quality souvenir. With the established page 9 by 12 inches, the only inside pages of that size show full-page bled halftones illustrating scenic wonders in the vicinity of Denver printed on both sides. Pages with text, while of full depth, are little more than half the regular width, so a portion of each halftone print shows along with each text page—narrow and wide pages alternating—forming an interesting band. Incidentally, the picture pages are by offset, text pages by letterpress. "Profile," for the telephone company, is an inspired example of beautiful conventional typography. It is remarkably well printed on eggshell stock and, in view of the large size and distinctive character of the few display lines, has a smart modern air. That your craftsmen are skilled in all modes is demonstrated by the impressive offset-printed broadside announcing your night and day service. On this, large illustrations are bled off on every opening of the sheet. Finally, there's the booklet, "President's Message," of B'nai B'rith. While conservative in general it sounds a fresh note in the manner in which subheads, set in smart Kaufman Script, appear flush at the right side instead of the left.

GEHRKES LIMITED, of Vancouver, British Columbia.—Facilities serve you admirably, and make up to a large extent for indifferent craftsmanship in layout and typography of some few of the specimens. The great majority of them, however, are admirable, and are set off, too, by characterful quality paper. Among those which do not compare with the best are the booklet cover, "Home-Preservers' Handbook," and the title page, "Austin Insurance Rates." In open designs like these, the characterful Umbra doesn't seem to fit, although the type might well be used alone on a page—alone meaning without border or other type. A much better use is that on the "Map of Greater Vancouver" of the Hotel Grosvenor. Here the face not only gives distinction, but seems to lift the words displayed in it right out from their setting. Of course, the main fault with the first mentioned items is lack of form (outline) and, what is more serious, unity and balance. The effort should be to avoid letting the form give the suggestion of being many things, and to try to give it the effect of being one, of "holding together." A moment's consideration of the Austin item will disclose that it seems to be flying apart. Under such circumstances, attention is not closely held. Some of the folders, especially those die-cut to forms, like the box of T. B. Lee, are highly commendable. We consider, however, that the letterheads rate highest as a group. Those of Martin-Wheaton Limited, Consolidated Truck Lines, Exposition of Advertising and Graphic Arts, and Pacific Stage Lines are particularly smart and impressive. We cannot imagine these being better done. Too, we would include in the select group, Optometrist Alexander's—if the band were in a lighter brown.

## A PRINTER'S PRAYER

By Wilford A. Peterson

*To the Great Printer who PRINTS in all the COLORS of the rainbow and whose TYPE FACES are stars and clouds, autumn leaves and sunbeams, snowflakes and flowers, this is my prayer:*  
*That I may SET UP my life to the MEASURE of a man;*  
*That I may have the courage, win or lose, to follow the RULES of the game;*  
*That I may POINT my life toward the things that count;*  
*That I may LOCK UP within my heart idle tales, gossip, and words that hurt;*  
*That I may MAKE READY for the opportunities to serve that come my way;*  
*That I may REGISTER in my memory the splendor of sunsets, the glow of friendships, the thrill of great music, and the mental lift of inspiring thoughts;*  
*That I may PRESS forward in the spirit of adventure toward new horizons of achievement;*  
*That I may WORK AND TURN out worthy accomplishments;*  
*That the IMPRESSIONS I make on the white pages of time may encourage, cheer, and inspire all those who cross my path;*  
*That I may BIND together in my own life all those positive qualities that make for happy, creative, triumphant living;*  
*And finally, O Master of Printers, help me avoid the disgrace of making PI of my life and guide me safely around the yawning mouth of the HELL BOX.*

Copyrighted 1938, *The Jaqua Co., Grand Rapids, Michigan.*

## Enter this typographic CONTEST!

How would you set the above piece of copy? For the best typographic treatment of this copy, THE INLAND PRINTER will award a prize of \$25; for the second best, \$15; and for the third best, \$10. Awards will be made by a jury of twelve well known typographic experts.

### FOLLOW THESE SIMPLE RULES

Use exact copy as given, including title and author's name.

Any type face, or combination of type faces, may be used, but no special drawings are permitted. Contestants may cut patterns in blank metal, linoleum, or rubber if desired.

Size of over-all paper area: 7 by 10 inches. Type may be set any size desired within this area.

A second color may be used, if desired; *not more than two colors permitted.*

Submit for the judges fourteen clean, completed proofs of the set-up. If two colors are used, send, in addition, two proofs of each form separately, in black ink on white, coated stock for reproduction.

Proofs must be mailed flat, with name and full address of contestant on the back of only one of the completed proofs, or on the back of the two-color separation proofs.

To be considered by the judges, designs must reach THE INLAND PRINTER Contest Editor, 205 West Wacker Drive, Chicago, Illinois, on or before October 15, 1938. Don't delay! Start on this today!

**FIRST PRIZE, \$25 • SECOND, \$15 • THIRD, \$10**

# The Pressroom

By Eugene St. John

Stamped envelope must be enclosed with your letter when a reply by mail is desired

## Slur on Edges of Gutters

We are sending you two marked sheets printed on a cylinder press. What is the cause of the slur, and what should be done to overcome it?

The cause is an overpacked cylinder. The sheet printed should not be more than .003 inch above the cylinder bearers, and, when printing at speed, light should not be seen between cylinder bearers and bed bearers. If after careful makeready you cannot print under above conditions, the cylinder should be pulled down. You may still have trouble if the bed and cylinder bearers are badly worn.

The bed bearers may be shimmed up or replaced and new bearers may be sweated on the cylinder, but even this may not prove a satisfactory corrective if the cylinder journals and boxes are worn oval. Then it may be necessary to grind the journal round and refit the boxes. First, try pulling the cylinder down if it is necessary after a more careful makeready. Re-adjust the register rack and the intermediate gear after lowering cylinder.

## Use Patent Metal Base

We have a problem that has bothered us for some time, one with which you may be able to help us. In running a form several up we have tried the following procedure: We have made a zinc etching from the original copy, rolled a mat from the original etching and cast stereotypes from the mat. The stereotypes have been put through a shaver to make them as near type high as possible. We find when putting these stereotypes on cylinder and cylinder job presses that we have a tremendous amount of makeready to do, especially if the form is ruled, and we have never been able to get the ink to lay evenly and satisfactorily. Our engravings are as near perfect as it is possible to get them. The mat is rolled on a heavy-duty machine, and the stereotypes are made carefully from metal with the right antimony and tin content. Where is our trouble, and can it be overcome? Is this procedure being done satisfactorily in other shops?

As your firm publishes a daily newspaper with its own photoengraving and stereotype plant, we assume that the line etchings, mats, and stereos are up to standard. Your stationery shows that your pressmen know how to print. In the absence of any sample prints showing your trouble, having just the foregoing statement, we conclude that you are mounting your stereos on wood bases, which is not good practice. Concerns doing a large volume of printing from stereos invariably mount them on patent bases when printing on cylinder and platen presses. Very worthwhile prints are thus obtained, never quite as good, however, as from precision electros, the latter having a better face.

## Edge Lacquering of Tabs

We have a proposition regarding the application of cellulose lacquer to card stock, as shown on sample attached which will explain our requirements. We would like to know if you can give us the information for the preparation, or the method by which this lacquer is applied to the card, and the arrangement or method of drying after it has been applied.

The cards (index cards with tabs) may be dipped tab down the required depth in the lacquer and stood on edge out of contact with other sheets to dry. We are sending you the names of manufacturers of cellulose lacquers who will be pleased to give you detailed information and prices. Send them edged card you want to match.

## Printing on Crepe Paper

Any information on printing on crepe paper would be appreciated. The inks to be used, regular and gold and silver.

On any paper with a surface easily marred, rubber plates are useful. Inks for rubber are used. Runs of over five thousand have been made from rubber plates with gold ink. Aluminum ink is regularly used.

## Overprinted Ink Rubs Off

In printing a two-color job, we printed the cream color first and it has crystallized. Now that we have started to run the second color, blue, over the cream we find it will not dry. It rubs right off. Is there anything we can do to make the blue print and dry solid so it will not rub off?

Mix equal parts beeswax, paraffin, and gloss drying varnish by melting the waxes. Add an ounce of the compound, also half an ounce of cobalt drier, to the pound of ink.

## Caliper Count not Reliable

We have been in business approximately ten months and so far have found everything satisfactory. During this time, we have had some very long runs. On some of these we have experienced some trouble in making our count (for example the wrapped package) come out fairly even with the press count. Our practice has been to count one pile for measuring and then measuring the rest of the job. Could you help us out with any method that is more competent than the one we have mentioned?

It is not practicable to count the number of sheets by caliper because the individual sheets vary in thickness. While you do not state just what sort of paper is involved it is a fact that variation in the thickness of the individual sheet, while common with all sorts of paper, is greater with some sorts than others, and makes difference in counting by measuring.

The practice in this country is to wrap paper at the mill in packages of 250 or 500 sheets of cover, writing, thin, and so on—practically all sorts except book papers. Considerable book paper also comes in 500 sheet packages. Much of it comes in containers or on skids with a marker dividing the 500 sheet reams. While the paper-mill count is not infallible, it runs pretty close to accuracy. For every ream with 499 sheets we generally find ten with 501 or 502 sheets. The paper dealer will make good any

shortage if it is called to his attention before the sheets are cut, printed, ruled, or otherwise treated. Thus you are sure of full count as starting base.

Two per cent a run is allowed for spoilage. If the sheet goes through the press twice, allow 4 per cent; three times, 6 per cent, and so on, except on very close register work, where register is not to be out more than .001 inch, when 5 per cent is allowed for spoilage on each color. Place divider slips in the printed sheets from the press and later, if needed, at paper cutter, for convenience in accurate packaging of stock.

### Imprinting Lead Pencils

Can you advise me how I can rig up a hand press so I can print lead pencils? In a past issue of THE INLAND PRINTER I have read how to do this, but can't recall where.

We do not recall the item, nor have we seen pencil printing done on hand presses. It is possible that you can shape a strip of metal to hold a hexagonal pencil. Three of the six faces should rest in the metal holder. A strip of brass rule could be used. The bottom face of the metal holder could be cemented to the tympan and the underside of the two other faces of the holder braced or supported with triangular bits of wood. The form could be locked up so that the pencil could be fed into the press with the head (eraser) down, and with the other end remaining above the upper edge of the platen at impression, so that it could be held and steadied by the fingers of the operator. We are sending you the name and address of manufacturers of pencil-printing machines.

### Banknote Printing

What American factory builds automatic machines for the printing of bank bills on steel plates? What factory builds machines for transferring original engravings on steel plates? Which is the best machine for automatic engraving of ornamental designs applied on bank bills? Is there any possibility of getting catalogs of such machines, containing details and cost of same? What is the average weekly pay of craftsmen in this line in the United States at present?

We are sending you the names of the concerns manufacturing equipment used to print banknotes who will be pleased to send you full information. While the craftsmen in this division are among the best paid in the industry, it would be difficult to give average wages, as these vary considerably. Perhaps your best procedure would be to address the Bureau of Engraving and Printing, Washington, D. C., and

ask for wages in effect there; then write to concerns in private business producing banknotes and strike such averages as you consider best.

### Clean, Sharp Prints

Can you help me in this ink dilemma? I wish to get clear, sharp, black impressions, using individual pieces of type which have been mounted to make individual hand stamps. Since the sheet on which these impressions are made is to be reproduced by photo-offset, I have been trying different kinds of black printing inks, using a gelatin block as an ink pad—but with no success. I find that my individual piece of type will not pick up ink so as to cover its entire surface and will, when pressure is applied, give an impression having a dark ink outline.

Some skill, together with a press properly adjusted, good rollers, properly set, and the proper ink for the proof or transfer, are required to get a good enough print for photo-offset reproduction. It is not surprising that you fail to get results with the equipment you have been using, which is hopelessly inadequate. Save yourself further trouble by using a press.

### Carbonizing on the Press

I would like your advice on printing carbon on back of several jobs we have been getting recently. We have about twenty-five forms ranging from 25,000 sets in quintuplicate to 500,000 sets. Between each of these sheets a carbon sheet has been placed, but the customer complains that his employees are getting their hands too dirty from handling this carbon paper. Now a competitor is after this work, and he claims he can carbonize these forms so the carbon will not rub off. I understand he uses a heated fountain, and so on. I would like to know if we could get good results from rubber plates. I have thought, too, of attaching a heating coil to the press fountain. I would like your views on just how I can print this work and make it rub-proof.

We advise you to submit samples of all sheets, together with the name of the press, to an inkmaker specializing in carbonizing inks. If you are going to use hot ink in the fountain, use metal plates in form and consult a roller-maker about a special roller to avoid changing shape and melting. Do not use a sheet heater, but in collaboration with the inkmaker you may arrange to use a spray.



"I hope you remember the kind of ink you had on your finger yesterday, because we just got a reorder for one thousand more wedding invites 'with that pretty finger-print design on them'"

## Labels of Woven Fabric

We are printing labels like the samples enclosed, but are not satisfied with the results. These are run on both platen and cylinder job presses from zinc plates, with washable inks. We also engrave labels in our plant, with good results.

The warp and woof of the woven fabric present a surface somewhat similar to the mesh of a sieve. You can't print on the holes of the sieve, so the print is not homogeneous in surface, as on paper, but spotty and ragged on the edges. Some improvement is possible, however, by printing from rubber plates and using high-grade job inks, one made for the platen and the other for the cylinder press.

## Ink for Use on Balloons

We have an inquiry for an inexpensive machine for marking balloons, presumably of rubber. Can you tell us who supplies such marking equipment?

For a small business, the inflated balloon may be decorated by means of a transfer or through a stencil. If the output warrants, special press is available. Consult the inkmaker.

## Blended Pastel Colors

How is the blended pastel-color effect obtained on the unusually attractive booklet cover herewith?

Printing from a single flat plate and with three-color process yellow, red, and blue inks in four separate divisions of the ink fountain is possible with fountain dividers and by diminishing the vibration on all rollers as required. The blended pastel color effect is secured by regulating the supply of each color from the fountain.

Orange is at the top of the cover page in question and purple at the bottom; next below orange is yellow and below the yellow is blue. One way to obtain this is to have the colors in the fountain, starting from one end, arranged red, blue, yellow, red. The regulated vibration and supply of individual inks produces the various tints such as lilac, pale blue and pale green, primrose, orange, and so on, where the red and blue, blue and yellow, yellow and red run together.

There is a device on some presses to regulate the vibration, while on others the practicable makeshift of putting washers on the roller stocks near the ends secures the same effect. A somewhat similar stunt is to put thin metal bands around rollers, or cut the rollers and with split fountain and diminished vibration print more than one color in a single operation on a single press.

# The Typographic Scoreboard

September, 1938

## Subject: Vogue

Issues of August 15 and September 1  
111 page and two-page advertisements

### Type Faces Employed

Bodoni .....	40
Book (T), 25; Regular (M), 13; Bold (M), 2.	
Garamond (T).....	15
Regular, 11; Bold, 4.	
Futura (M).....	8
Regular, 4; Light, 4.	
Vogue (M).....	6
Baskerville (T).....	4
Bernhard Roman (M).....	4
Goudy (T).....	4
Old Style, 3; Bold, 1.	
Weiss Roman (T).....	4
Typewriter (M).....	3
Egmont Medium (T).....	2
Girder (M).....	2
Nicolas Cochin (M).....	2
Stymie (M).....	2
Regular, 1; Light, 1.	
Bernhard Booklet italic (M).....	1
Caslon Old Style (T).....	1
Century Old Style (T).....	1
Cloister Old Style (T).....	1
Corvinus (M).....	1
Eve (M).....	1
Granjon (T).....	1

\*M—Modernistic; \*\*T—Traditional.

Ads set in traditional faces.....	58
Ads set in modernistic faces.....	45

Affecting the score, of course, is the

fact that the display of 14 advertisements credited above to traditional type faces appeared in faces of modernistic character. On the other hand, only one advertisement credited to modernistic type was topped by traditional display. Thus, if display rather than text were considered in the analysis, the score would be: Traditional, 45; Modern, 58. Too, 8 advertisements were entirely hand-lettered and 7 of these were of modern character.

### Weight of Type

Ads set in bold-face.....	35
Ads set in medium-face.....	2
Ads set in light-face.....	66

### Style of Layout

Conventional .....	47
Moderately Modern.....	54
Pronouncedly Modern.....	10

### Illustrations

Conventional .....	45
Moderately Modern.....	47
Pronouncedly Modern.....	19

### General Effect

(All-inclusive)

Conventional .....	19
Moderately Modern.....	76
Pronouncedly Modern.....	16

**ROTHMOOR COATS**  
for dress • for sport • for travel

Because Rothmoor's traditional fabrics never fade, new coats will look like the day you bought them for years. The coats in the picture above are made of soft, warm wool. They are made in sizes 12 to 20. For further information, write to the Rothmoor Co., Inc., 1000 Madison Avenue, New York City.

If there are Rothmoor dealers in your city, call on them. They will be glad to show you the coats.

Drive this '32... and feel the difference!

This is the car of the year—powerful, efficient, roomy. It has a quiet, smooth ride. The body is built of the best materials, and the interior is comfortable, roomy. All parts of the body are expertly finished, and the exterior is polished to a mirror finish.

There is something about the "32 that makes it stand out from all other cars. It is the way it looks, the way it drives, the way it handles. It is the way it feels. Take a look at the "32. You'll see why it is the car of the year.

Take a look at the "32. You'll see why it is the car of the year.

Luxury, Safety, Power, Economy, Dependability, Long Life, and a Price that is right for you.

Scorekeeper considers these the best conventional and modern page advertisements in the two issues of Vogue that were considered in the analysis that is presented above. It is understood, of course, that only typography, layout, and art are here involved



### **Letters and Lettering**

**I**N "LETTERS AND LETTERING" Paul Carlyle and Guy Oring have provided a book that is intended not only for students of art and lettering, but for all having to do with lettering for reproduction—the art director, the professional artist, advertising men, and printers or publishers. It deals with lettering as an art, which it is, and, as stated by Herbert S. Richland in the foreword, "for its practitioner it sets high requirements in every artistic excellence." The place of lettering to achieve the final perfection of balance and color, of character and design, is emphasized, the purpose of the book being to discuss only finished lettering for reproduction and rough lettering for preliminary layouts.

Following the introductory section, "Procedure" is taken up, starting with the necessary tools; then determining the space the lettering is to fill, the height of the letter and the approximate width of the entire line, going into details regarding proper spacing and how to determine proper spacing; then the steps in finishing the lettering in ink. The next section shows fifteen basic alphabets, styles most generally usable in ordinary lettering problems, these being shown not so much that they may be copied, but that they may be studied for style, color, proportion, and spacing, and used as examples. Then follow alphabets in upper-case, old-fashioned upper-case, exotic lettering, modern script initials, modern script, old-fashioned initials, old-fashioned script, expressive lettering, style and treatment, the final section showing a number of type faces.

Brief comments precede each section. In the paragraph preceding type faces, for instance, we read that "The lettering artist should study type and know it well. Often he is required to letter display that will harmonize or contrast well with a specified type that will be used in the body text . . . In

combining lettering with types, or in combining one with another, it should be remembered that conservative good taste is usually best served by preserving a 'family feeling' throughout . . ."

"Letters and Lettering," by Paul Carlyle and Guy Oring, with foreword by Herbert S. Richland, is published by the McGraw-Hill Book Company, Incorporated, New York City; it may be ordered through THE INLAND PRINTER's book department, price \$4.25, postpaid.—H. B. H.

### **Photoengraving**

**I**N HIS NEW BOOK, "Photoengraving in Black and Color," Stephen H. Horgan has provided a revision of his earlier book entitled "Photoengraving Primer," a much needed volume giving in a concise manner a wide range of information concerning the elements of photoengraving. Parts of the original book on line and halftone engraving have been rewritten. A new chapter covering three-color engraving, and giving details pertaining to the new developments in color photography and engraving, has been added.

Simply written, prepared for the use of the beginner and for those not so well versed in the more deeply technical phases of the subject, Mr. Horgan's book has given the essential information regarding the principal operations necessary to securing a better understanding of what is involved in photomechanical reproduction, or of producing the plates required for printing illustrative material. In the new chapter on "Photoengraving in Color" the author tells "what the practical photoengraver should know to take up color photography for making plates to be used in color printing," starting by pointing out the necessity for an additional darkroom for dry-plate photography exclusively, and going into other equipment required. Then are described "Autochrome, Now Called Filmcolor," "Agfacolor Ultra

Plates," "Dufaycolor," and "Color Positives by Other Methods," including Kodacolor, Technicolor, Belcolor, Lumiere Filmcolor, Chromatone, Dye-bro Relief, Duxochrom, and Colorstil. There are also descriptions of auto-type trichrome carbro, Kodachrome, the Eastman wash-off relief process, the Finlay color process, and so on, all brief, but to the point.

The book closes with a bibliography, listing books for those who wish to go deeper into the subject, also a glossary, and a detailed index.

"Photoengraving in Black and Color," by Stephen H. Horgan, is published by the American Photographic Publishing Company, Boston, Massachusetts; list price, \$2.—H. B. H.

### **Practical Photolithography**

**T**HIS IS A SECOND EDITION of this handbook on photolithography, a British book, and going into a second edition is generally an indication of the value of a book of this nature, a book that is purely technical in its scope. In his preface to the second edition the author—C. Mason Willy, a member of the technical staff of Hunter-Penrose Limited—states that "important modifications or additions to text and formulae, and all essential details of new developments, have been included to bring each chapter into line with modern thought and practice so far as possible without entering into too many of the minor alternatives that would be confusing to the beginner."

Chapter one gives a brief outline of the process, then goes into selection of the equipment, this being followed by a list of equipment. Following chapters take up studio preparations, then studio work such as wet collodion, dry plates and films, going into such details as making the negative, care of the silver bath, use of the prism, dry plates, continuous-tone negatives, and process films and paper negatives. Then follows halftone with collodion and dry plates, combined line and tone, color-reproduction methods, duplicate negative, retouching, plate preparation, metal printing, duplicate and group printing, reversing, intaglio etching of offset plate, and proving. Numerous illustrations are included.

"Practical Photolithography," published by Sir Isaac Pitman and Sons, Limited, London, England, may be ordered through THE INLAND PRINTER's book department, price \$4.15, postpaid.—H. B. H.

### **Graphic Arts Education**

Under the title, "An Appraisal of Graphic Arts Education," C. Harold Lauck has printed another of his delightful little booklets used as keepsakes for the annual conferences on printing education now under the sponsorship of the National Graphic Arts Education Guild. Designed, set in linotype Baskerville, and printed by Lauck at the Journalism Laboratory Press, Washington and Lee University, Lexington, Virginia, six hundred copies bound in paper covers by Ida Baskerville Lauck, and two hundred copies bound in boards, it is an attractive and interesting keepsake.

With a foreword by Fred J. Hartman, educational director of the Guild, the subject matter, "A Challenge to Education," written by Harry L. Gage, one of the veterans and leaders in graphic arts education, presents a forceful appraisal of graphic arts education, one that should stir more widespread interest in this subject.

Tracing briefly the first approaches to training in printing, Mr. Gage leads into "the comprehensive national conception of an educational scheme for the industry as a whole," which "grew up through the educational activities of the United Typothetae of America," and "became one of the most important functions of the master printers' organization." Curtailed by the sudden changes of the N. R. A. period, this work "has since been kept intact and partially functioning only by the enthusiasm and support of individuals and a few leading business firms, rather than by the industry itself." The further preservation and development of this important work for the industry "are the first concern of the National Graphic Arts Educational Guild," says Mr. Gage.

Describing the program, identifying the group interests and needs to be met with this national program, Mr. Gage goes into the need for liaison, and suggests that, in view of the task involved and the fact that "the industries and all their component groups must be taught the need for further integration and coöperation," the National Graphic Arts Education Guild might well promote a joint body, perhaps with associate membership in the Guild, to represent all of the groups mentioned and to serve as the liaison medium for nation-wide correlation.

Closing with "The Test of Today's Accomplishment," Mr. Gage calls attention to the fact that "in those cities

where sound industrial coöperation exists the absorption of students into the trades and offices, and their subsequent performance, are watched and charted. And it is significant that in just those cities is graphic arts education making the most progress."

"When we select boys from the graduating class of the school of printing, start them through our plants, and see them grow and develop into fine craftsmen and sturdy citizens—then we know that the scheme is working," Mr. Gage continues.

"When, throughout years of business depression, our college graduates in printing have been placed almost 100 per cent and have joined their predecessor alumni in occupying responsible executive positions—there must be substance in the process.

"When our craftsmen, office personnel, and mature persons in allied lines find a stimulating interest (and often earned reward) in the devotion of evening hours to intensive courses—then we smile at newly publicized movements for adult education because in our industry we have promoted sound adult education these many years.

"There is so much on the asset side of our appraisal that we might be tempted to gloss over the liabilities. Fortunately, however, the liabilities are not so much in the form of debts current or overdue as they are obligations for the future, the sheer demand of the educational job itself that it be done still better."

### **Eltville Versus Mainz**

THE TITLE "*Eltville als Früdruckstadt*" appears on a ninety-three-page, paper-bound volume ( $5\frac{1}{2}$  by  $8\frac{1}{4}$ ) recently published by the Gutenberg-Gesellschaft of Mainz, Germany. In this treatise the scholarly author, Dr. Aloys Ruppel, director of the Gutenberg Museum, subjects to critical analysis the tradition that Johann Gutenberg spent the closing years of his life not in Mainz, but in the nearby town of Eltville. Careful examination of certain incunabula of Eltville and of other source materials leads Doctor Ruppel to the conclusion that this Eltville tradition is not based upon fact; he is certain that Gutenberg died in Mainz, possibly on February 3, 1468, and that he was buried in the Franciscan church of that city. Students of the early history of printing will find this publication of interest, perhaps especially the discussion of the Catholicon types.—D. G.

## **Letters From a Noted Printer**

By EDWARD N. TEALL

RUMMAGING AMONG some old family papers, I recently came upon a little package of three letters addressed by Theodore Low De Vinne to my grandfather, Francis Augustus Teall, in 1892. The first thing that caught my eye was the fine freshness of the ink, clear and strong as when it flowed from the great printer's pen forty-six years ago. And then, the "fist" itself. It brought to mind a sentence in De Vinne's book "Correct Composition": "The right of an educated author to spell as he pleases is not to be questioned, but he should write distinctly." Preaching was then, as it is now, so much easier than practice. Mr. De Vinne's own hand was not quite as clear as print. He wrote fast, judging from the flow of the lines. Most of the words are readable enough, but the "a's" and "o's" are frequently left unclosed, the "i's" are undotted, and some of the words follow the line in sprawling haste. But the lines are well spaced, there is no crossing out of words, and the chirography is full of interesting old-fashioned "character."

Two of these interesting letters refer to a dispute which was to be arbitrated. The first is as follows:

My dear Mr. Teall:

Can you meet me at this office on Monday afternoon, between 2 and 3 o'clock, and act as arbitrator, in a dispute between the Trow House and the Trow employees? The question is this: Should the composition of the Directory be done at 43 c. or 48 c.? I have named you as an impartial and disinterested arbitrator or referee, who thoroughly understands the technicalities of composition and the usages of the trade. If you can come, I shall esteem the attention as a favor, and I shall see that your time or services in this matter are properly paid.

Yours very truly,  
Theo. L. De Vinne.

My grandfather's reply is not available, but evidently he was unable to accept the invitation and render the service. On May 23 Mr. De Vinne wrote again as follows:

My dear Mr. Teall:

The arbitration will not be as brief nor as simple as I hoped to have it. The representative of the Union is formal, precise, delaying. We have not yet agreed on a written statement of the questions at issue, and the meeting or meetings will be held in the evening.

It would, I know, be very inconvenient for you to attend evening sessions, yet I wished that you could have served. Mr. F. B. Thurber, the arbitrator selected, will require a full explanation of all the technicalities....

Yours cordially  
Theo. L. De Vinne.

At that time my grandfather lived in Bloomfield, Essex County, New Jersey, in my father's house. Transportation was not what it is now, and a trip to the city, especially at night, was "quite some" traveling. My grandfather was

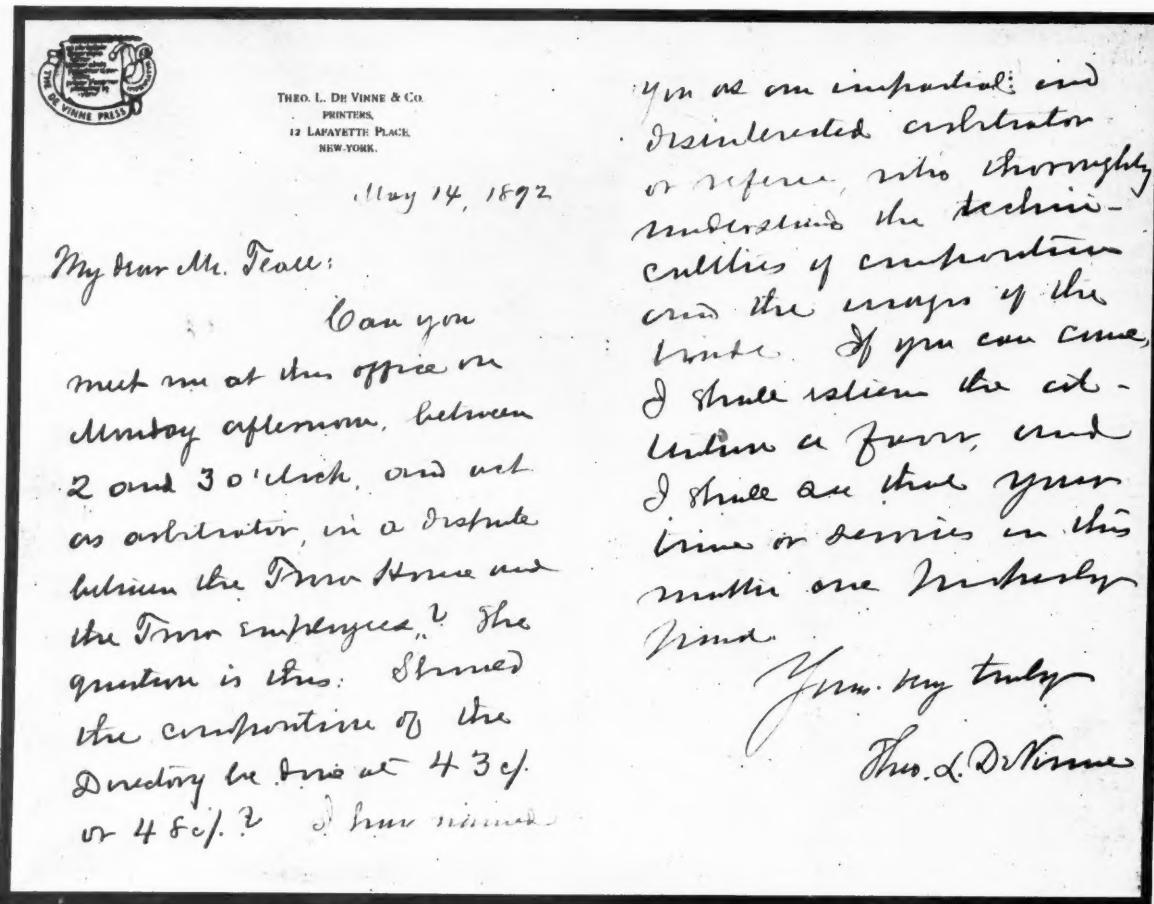
self wrote its current-events department, "The Watch Tower," from 1917 to 1927, when that splendid old-time editor William Fayal Clarke retired.) Mr. De Vinne printed the Century Dictionary, in the years 1889 to 1891.

De Vinne founded the National Typothetac Society and served it as presiding officer in 1896. Away back in 1876 he wrote "The Invention of Printing," and in 1910, "Notable Printers of Italy during the Fifteenth Century."

I am glad to hear that you are working on a manual of punctuation. Wilson is too tiresome—says too much—overdoes the subject.

One of our readers has planned a little manual on "style"—intended to define the proper use of italic, figures, capitals, etc. A work of this kind is sorely needed. There is no book in this or any other language that is good authority on these and other points that a proof-reader meets.

Well, F. Augustus wrote and wrote, but he never made that book on punctuation. He left what might be de-



Hitherto unpublished letter from Theodore Low De Vinne, the famous printer, to Francis Augustus Teall, grandfather of The Proofroom's conductor, Edward N. Teall. The latter comments on this correspondence in this article and discusses De Vinne's contributions to printing

then seventy years old. He was born in upstate New York in 1822, and died in 1894. Mr. De Vinne was born at Stamford, Conn., in 1828, and died in 1914. The two gentlemen had a common interest in their relations with the Century Company, publisher. My grandfather (and my father, too) worked on the Century Dictionary. Mr. De Vinne printed the boys' and girls' magazine *St. Nicholas* in its early years with Mary Mapes Dodge as editor and inspiring conductor, when authors like Frank R. Stockton wrote for it. (I my-

His books grouped under the series title "The Practice of Typography" were for many years standard guides in the world of print, and even now, with all the changes in the fine art of printing, they are rich sources of practical direction and artistic inspiration. Many a present-day printer has them within easy reach in his bookcase.

In the letter of May 23, 1892, Mr. De Vinne jumped with characteristic abruptness from the matter of arbitrating the dispute on the Directory to a more personal subject:

scribed as tons of notes, citations carefully copied out in his old-fashioned script; but it would be impossible for anyone to set them all in order, classify and arrange them, and produce the contemplated volume. Even the old gentleman himself found it getting away from him, I am sure; he seems to have bogged down in a mess of inky paper. The notebooks are gone now, as is the old man himself; and Mr. De Vinne has passed on. But their works are their monuments, and they both live in many aging memories.

# THE MONTH'S NEWS

Brief mention of persons, products, and processes; a review of printing events, past, present, and future

## Employing Printers to Meet

Members of the Employing Printers' Association of America, Incorporated, will gather at the Palmer House, in Chicago, for the association's twenty-seventh annual meeting on Thursday, October 13. The board of directors will hold its annual meeting on the preceding afternoon, October 12.

"All general executives and officials especially concerned with personnel in our member plants," the call for the meeting states, "are requested to reserve the date of our meeting and to make early plans for attendance. The exchange and discussion of experiences, observations, and expedients should assist every member to cope successfully with the conditions to come in subsequent phases of the depression. Each employer can expect to gain from this gathering ideas and information that will help him to shape and sustain his own positive policy with definite assurances to his employes."

Plans for the meeting were determined at the quarterly conference of the Executive Committee held July 15 and 16 in Chicago. At that meeting the secretary, J. M. Vollmer, reported to the committee that in a survey of the industry, resulting from extensive travel to confer with members of the association in many cities, "except in a few plants of specialized operation, printing business is generally very dull and the volume of production about what it was in 1933."

"Cognizance was taken," the secretary continues, "of the debilitating effect of oppressive taxation, which, when translated into higher prices, shrinks business, or, if not passed on, slowly consumes the capital of the industry."

## W. H. Fisher Dies

W. H. Fisher, of Greensboro, North Carolina, head of the company bearing his name, and president of the North Carolina Master Printers Association, died Thursday night, July 14, following injuries received the preceding Tuesday in an automobile accident while on his way to attend a meeting of the state printers' association at Chapel Hill. William B. Hall, of High Point, was accompanying Mr. Fisher, and both men were hurried to Duke Hospital, where Mr. Fisher's condition was said to be critical due to severe head and internal injuries. Mr. Hall, who was not so badly injured, was reported to be improving.

Mr. Fisher, who was fifty-four years of age and had been a resident of Greensboro approximately thirty-five years, opened the W. H. Fisher Company twenty-four years ago,

having been a partner in the Kendall-Fisher Printing Company before opening his own business. He was at one time connected with the Joseph J. Stone Printing Company, also with the Greensboro *Daily News* as foreman of the composing room.

Widely known through his activities in the printing field, Mr. Fisher was also well known through his connection with many other business, civic, fraternal, and religious bodies. At its last annual meeting the Greensboro Merchants Association, in recognition of his business and civic activities, honored him with the election to the presidency of the association.

## Walter L. Wetzel Dies

Walter L. Wetzel, for the past twelve years president of Wetzel Brothers Printing Company, specialists in sales plans and direct advertising, as well as doing general printing, died on Wednesday, July 27, following an illness of a year or more. Mr. Wetzel will be long remembered for his active part in printing trades organizations, having been a member of the Milwaukee Typothetae and serving as its president in 1930-1931.

Walter Wetzel's father, Ignaz, and his brother, Arthur A., both of whom survive him, are connected with the Wetzel Printing Company, which was founded in 1885 by Ignaz Wetzel and his brother, August.

## Arthur Morgan Dies

Arthur R. Morgan, Senior, prominent for many years in the lithographing field, died at his home in Cincinnati, Ohio, on August 1 at the age of seventy years. Formerly president of the United States Printing and Lithographing Company and chairman of its executive board, also president of the United States Playing Card Company, Mr. Morgan was an active worker on behalf of the welfare of the lithographing industry and exerted a powerful as well as highly constructive influence as a counsellor at meetings of leaders in that field.

Joining the United States Printing and Lithographing Company as attorney in 1906, after having taken up the study of chemistry and spending three years in Germany at Erlangen University, and later taking up the study and practice of law, Mr. Morgan filled a number of important executive positions in the company before becoming its president. He was one of the foremost participants in the activities leading up to the formation of the Lithographic Technical Foundation some years back, and was always deeply interested in its progress.

## Carnegie Tech Graduates

When, at recent graduation exercises, 518 graduates of Carnegie Institute of Technology, Pittsburgh, Pennsylvania, stepped to the platform for their sheepskins, eighteen men emerged each with a Bachelor of Science degree in Printing: Ralph Winslow Babcock, Junior, Great Neck, New York; Marshall Glenn Baldwin, St. Joseph, Missouri; Daniel Russell Brown, II, Palo Alto, California (Ph.B., Brown University, 1931); Walter John Ellis, Pittsburgh, Pennsylvania; Paul Leroy Gibson, Harrisville, Pennsylvania; Bernard Jack Greenberg, Pittsburgh, Pennsylvania; Zachary Taylor Hederman, Jackson, Mississippi (B.A., Mississippi College, 1935); John William Irwin, Pittsburgh, Pennsylvania; Kjell Henrik Henriksen Lyngheen, Edgewood, Pennsylvania; John Marcon, Pittsburgh, Pennsylvania; Jerry J. Matelan, Swissvale, Pennsylvania; Herbert Moscow, New York City; Leo Napotnik, Johnstown, Pennsylvania; William Frederick Otto, Junior, LaGrange, Illinois; John Morris Robinson, East McKeesport, Pennsylvania; Bernard M. Shlossman, Bayonne, New Jersey; Charles Edwin Thomas, Wichita, Kansas (B.A., University of Wichita, 1936); Benjamin Franklin Zercher, Ashland, Ohio.

Fifteen of these graduates were awarded their degrees in printing as a result of four years of work, having completed a curriculum which includes academic instruction and instruction in the mechanical and management aspects of printing, as well as instruction in the artistic side. Three of the men, having been graduated from other colleges with Bachelor's degrees, secured their printing degrees after two years of work.

As is usual with printing degree graduates at Carnegie, members of this year's class are already practically 100 per cent employed. Firms having employed one or more members of the 1938 class are: Ransdell, Incorporated, of Washington, D. C.; the Shell Oil Company, New York City; R. R. Donnelley and Sons Company, Chicago; Hederman Brothers, Jackson, Mississippi; the Purse Company, Chattanooga, Tennessee; Montgomery Ward and Company, Chicago, Illinois; The Wickersham Press, Incorporated, New York City; Gray Printing Company, Dubois, Pennsylvania; Hautau & Otto, Incorporated, Chicago; Warner Brothers, Bridgeport, Connecticut; Jersey Printing Company, Bayonne, New Jersey; United States Envelope Company, Springfield, Massachusetts; and A. L. Garber and Company, Ashland, Ohio.

### **Printing Exhibit in Chicago**

Important phases of printing will be made more familiar to the general public through the opening of the permanent graphic arts exhibit at the Museum of Science and Industry, in Chicago. Housed in the old Fine Arts Building of the World's Columbian Exposition, a landmark for more than forty years, which for some years was the home of the Field Museum, and which has been completely rehabilitated at a cost of \$4,200,000 for exterior reconstruction, interior reconstruction to cost another \$3,200,000 now being in progress, the graphic arts exhibit will occupy more than 10,000 square feet of floor space, being included as one of the ten phases of science and industry to be portrayed in the completed museum.

The exhibit will start with a historical section which will emphasize the development of printing from the cave drawings of Paleolithic man down to the time of Gutenberg and his contemporaries, the importance of the invention of movable type climaxing the exhibit. Replicas of the typecasting, composition, and press equipment of a printing establishment in the days of Gutenberg will be shown in operation, and adjacent to this exhibit will be one showing American printing equipment as used before the days of steam or electric power.

The methods and processes involved in modern composition and presswork will be demonstrated through an efficiently arranged and thoroughly up-to-date job shop, which will be operated by competent printers and explained by lecture-demonstrators. The work handled in the shop will be explanatory material, for distribution to schools and visitors, concerning the museum's exhibit.

Pamphlet binding, including folding, sewing, stitching, and so on, will also be exhibited and explained, and magazines and books from the museum's well developed technical and popular library will be bound or rebound in full view of visitors.

The plans now being developed include an operating photoengraving shop with sufficient modern equipment to produce half-tones and zinc etchings for use in the museum's publications.

The production of an eight-page newspaper covering the museum's activities will climax the presentation of letterpress printing, the paper to be printed from stereotypes on a Goss rotary press. Exhibits of intaglio and planographic printing will adequately demonstrate the principles involved, one exhibit will demonstrate the manufacture of printing inks, another electrotyping, still another papermaking. On the balcony adjacent to the museum's library will be shown many of the auxiliary printing processes, with examples of fine printing and binding, as well as temporary related collections.

Exhibit materials are being loaned or donated by manufacturers or their agents, as well as by other interested groups or individuals. The museum supplies the necessary trained personnel to operate the equipment and explain it to visitors, also furnishes power, light, and maintenance, but depends upon outside sources for equipment and exhibit materials.

An advisory committee made up of prominent Chicago printers, lithographers, and equipment and supply manufacturers, has been aiding the museum in the development of plans for the exhibit and securing the

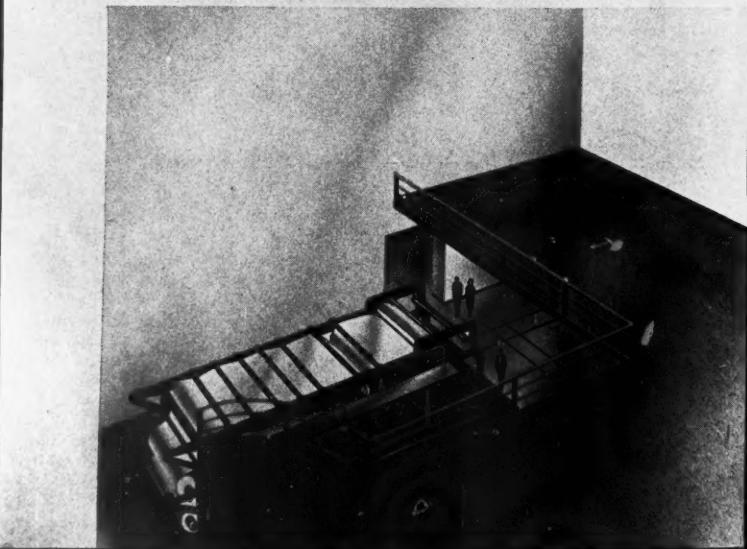
necessary equipment and materials. Headed by T. E. Donnelley, chairman, R. R. Donnelley and Sons Company, this committee includes Adolph Buechele, president, Rogers Engraving Company; John F. Cuneo, president, The Cuneo Press; Alfred B. Geiger, president, Chicago Rotoprint Company; W. N. Gillette, president, Chicago Paper Company; Arthur A. Goes, president, Goes Lithographing Company; Henry Hilton, Ginn and Company; Phelps Kelley, Miehle Printing Press and Manufacturing Company; Lloyd

### **A. T. F. Ideal Press Contest**

To determine the characteristics of the ideal typographic press as they appeal to the practical man, American Type Founders, Elizabeth, New Jersey, is sponsoring a contest the returns of which will be used as a survey to check the features of a new press that is being built and the development of future presses.

Cash awards totaling \$3,750 will be given. The contest will be open to pressmen, assis-

*The presentation of RELIEF PRINTING WILL CULMINATE IN THE PRODUCTION OF A STANDARD SIZED NEWSPAPER WHICH WILL BE SET IN TYPE, STEREOTYPED, AND PRINTED ON A ROTARY PRESS IN FULL VIEW OF THE SPECTATORS.*



*From prospectus of printing exhibit to be built at Museum of Science and Industry, Chicago*

F. Neely, president, Neely Printing Company; Rodney W. Smith, vice-president of Interchemical Corporation; Fred A. White, Chicago district manager, Mergenthaler Linotype Company.

### **Richard H. Swartwout Dies**

Richard Henry Swartwout, for many years chairman of the board of the Intertype Corporation, and associated with the directrices of several large corporations, died following an operation at the Southampton, Long Island, Hospital on July 21. Mr. Swartwout was widely known for his reorganizing and managerial ability, and was prominent in financial circles as well as in social affairs; his passing is mourned by a host of friends. He is survived by his widow, a daughter, and a brother.

tants, feeders, pressroom apprentices, pressroom foremen, and superintendents now employed in job or commercial plants operating any letterpress equipment, also to those in the foregoing classifications who are now unemployed but have worked in any plant operating letterpress equipment since January 1, 1937, and who reside in the United States. A. T. F. employees and their families are not eligible, neither are employees of the company's advertising and promotional agencies and their families.

The requirements: The contestant must list in the order of their importance the six most essential features, in his opinion, of a printing press. The list must be accompanied by a letter of not more than two hundred words, written on the official entry blank, explaining the reasons for the selection of the six features. Literary ability or neatness will

not be considered by the judges, the sole objective being to obtain practical ideas about the ideal printing press.

A guide for contestants has been prepared, including many press characteristics as well as rules of the contest, and copies of this booklet together with official entry blanks can be secured from any A. T. F. salesman or branch office.

The contest opens Thursday, September 15, and all entries submitted must be post-marked not later than midnight, Monday, October 24. All entries and arrangements will be handled by Radio and Publication Contests, Incorporated, to assure complete impartiality.

A. E. Giegengack, United States Public Printer, as honorary judge, will serve as impartial referee and official observer. The judges will be George H. Cornelius, president of the United Typothetae of America; Thomas E. Dunwody, director, Technical Trade School, Pressmen's Home, Tennessee; and Clark R. Long, past president, International Association of Printing House Crafts-men. Their decisions will be final.

The grand prize is \$1,000; second prize \$500; third prize \$250; fourth to sixth, \$100 each; seventh to tenth, \$50 each. There will also be ten awards of \$30 each, twenty of \$20 each, thirty, \$10 each, one hundred, \$5 each.

### Young Executives to Meet

The Young Executives of the Graphic Arts (YEGA) will meet for the second annual convention in connection with the annual convention of the United Typothetae of America at Indianapolis, Indiana, in October. A tentative program which has been arranged includes a meeting of the officers and directors on Sunday, October 9, at which time accomplishments of the past year will be viewed, and objectives for the coming year will be formulated, as well as plans for future activities. Sessions will be held on Monday and Tuesday afternoons, October 10 and 11, during which addresses will be delivered by President Cornelius of the U. T. A., and by officers of YEGA, and reports will be presented. Time will be afforded for questions and discussions relative to the YEGA movement and the clubs.

In keeping with the objects of the young-executives movement, plans for the convention are centered around the purpose of helping to train employees in the graphic arts for positions of responsibility and leadership.

### Frank Powers With A. T. F.

American Type Founders has announced the addition to its staff of Frank E. Powers, formerly art director and typographer with Baker, Jones, Hausauer, Incorporated. Mr. Powers will be engaged in type promotion with Gerry Powell, typographic director.

Graduating from Carnegie Institute of Technology in 1925, having been a student of fine printing under Porter Garnett while at Carnegie, Frank Powers has been on the staffs of outstanding printing organizations, and in addition to considerable practical experience in the shop and as a designer he was co-founder of The Powgen Press, New York City. He has won a great deal of recognition in the past ten years for the quality of his work, which has been shown in trade journals and numerous exhibitions.

### C. E. Woodard Is Superintendent

C. E. Woodard, who has been composing-room foreman of the Akron, Ohio, *Beacon-Journal* since 1927, was recently appointed mechanical superintendent, as well as building superintendent. The *Beacon-Journal* building houses a number of tenants, among them radio station WADC. Mr. Woodard will also continue as composing-room foreman of the paper.

When J. S. Knight, J. H. Barry, and associates, publishers of the *Beacon-Journal*, purchased the Miami *Herald*, they moved superintendent H. B. Reese from Akron to the resort city and Mr. Woodard was named his successor. The *Beacon-Journal* is among the nation's leading six-day newspapers.



C. E. WOODARD

C. E. Woodard—better known as Earl—is a thirty-second degree Mason and a member of Yusef Kahn Grotto. He has attended many of the A. N. P. A. mechanical conferences. He is married and has three daughters—Carolyn, a senior at Ohio State; Eleanor, a sophomore at Akron University; and Pauline, who attends Junior High.

### Kennedy Ink Incorporates

With A. R. Kennedy as president, William J. Young vice-president, and R. M. Kennedy secretary and treasurer, the Kennedy Ink Company, Cincinnati, Ohio, became an incorporated stock company on August 15, the three named officers also being the stockholders. A. R. Kennedy, president of the company, was at one time connected with the sales department of Ault & Wiborg Company's ink division.

William J. Young, vice-president, who joined the company at the time of incorporation, has had fifteen or more years of chemical experience, formerly being con-

nected with such well known firms as Ault & Wiborg Company, International Printing Ink Corporation, and Inter Chemical Research Laboratories. Starting as analytical chemist with Ault & Wiborg, Mr. Young became chief chemist of the Cincinnati plant at the time the company became part of the International Printing Ink Corporation, and later served the same organization in New York City as well as the subsidiary, the Inter Chemical Research Laboratories.

### Radio Salutes Printing

It took some little time for printing, as an industry, to secure recognition from radio interests of its importance, and of the place it occupies in relation to other lines of business and industry. Once that recognition came, however, printing has been included in several of the "Salutes to Industry" broadcast by radio stations over the country, first as a national broadcast, and later as sectional broadcasts throughout the country.

Atlanta, Georgia, went out over the air last April with a broadcast from WSB, sponsored by the Atlanta Chamber of Commerce, during which the printers of that city told the world, literally, something about what this industry of printing consists of. The place of the printing industry and its effect on progress in all lines was strongly emphasized in that broadcast—the fact that "the printing industry has come to be the very corner stone of commerce," and "is the strong right arm of distribution," also that it "has made modern industry possible."

It was shown that in Atlanta some 3,500 workers are employed in the graphic arts industry; that they received a total of some six and one-half million dollars annually for their services; that there are more printing plants in Atlanta now than there were in the whole nation 150 years ago; that there are more than one hundred printing plants representing an investment ranging around twelve million dollars, and that there are facilities in those plants for the efficient production in any quantity of every type of printing; that the printing industry has come to be one of the biggest and most important industries of the city, employing one out of every hundred of the city's population; and so on, through other statistics showing that the printing industry of Atlanta by no means represents a small proposition.

We jump across the country to San Francisco, where on August 15 a "Salute to Printing" was broadcast as one of Station KSFO's weekly salutes to industry. Here again listeners-in were given something to think about with regard to the importance of printing as an industry, being informed that letterpress printing alone in California employs 25,000 persons, and pays them \$40,000,000 a year for their \$100,000,000 output.

Interviewed on that broadcast was L. A. Ireland, secretary-manager of the Printers Board of Trade, of San Francisco, who has been connected with the association since 1919, and has been in some phase of the printing field in California since 1904. Frank H. Abbott, president of The Sunset Press, and a member of the board of directors of the Printers Board of Trade, delivered a brief address on behalf of printing.

Let's hope other sections of the country, or states or cities, will likewise take advantage of the radio for spreading the gospel of printing to the millions of listeners-in.

### **U.T.A. Convention Call**

Carrying the signature of George H. Cornelius, fortieth president of the organization, an official call has been broadcast for the fifty-second annual convention of the United Typothetae of America. Scheduled for Indianapolis, Indiana, at the Claypool Hotel, October 10, 11, and 12—the first time a U. T. A. convention has been held in that city—the convention should attract wide attention among employing printers. Aside from what Indianapolis has to offer in the way of entertainment and convention facilities, and the fact that it is the home town of the president, the city has a close link to U. T. A. activities in that it was there the first efforts of the U. T. A.'s educational work took definite shape in the form of the U. T. A. School of Printing, which established standards for printing instruction.

The Indianapolis Typothetae and the Indiana State Typothetae have both been working to make the coming convention notable in the annals of U. T. A. gatherings. Reports from the first vice-president, B. B. Eisenberg, who is in charge of the convention program, President Cornelius states, indicate that the program will be in keeping with the times and trends in printing and business generally. Leaders who are in direct touch with what is going on in government, in education, and in industry, will be on hand to show how printing can and must assert its strong leadership.

President Cornelius also urges all members of the organization not only to plan to be in attendance themselves, but to encourage their key executives as well as other employing printers to take advantage of what the convention has to offer. An exceptionally broad program is said to be in waiting.

Delegates will have a chance to examine printed specimens of the highest quality, for there will be available during the convention: (1) An exhibition of commercial printing of the year, embodying 227 jury-picked specimens; (2) Fifty Direct Mail Leaders of 1938, the famous assembly of winning campaigns in the contest sponsored by the Direct Mail Advertising Association; and (3) a foreign printing exhibit, with outstanding examples of printed production from England, France, Belgium, and other countries.

The convention program provides for a general session in the forenoon and group meetings in the afternoon. Three general sessions have been announced—one each on Monday, Tuesday, and Wednesday forenoons. The executive session will be held on Wednesday afternoon. On Saturday evening, October 8, there will be a dinner at the Claypool Hotel to be attended by former students and the teaching staff members of the U. T. A. School of Printing, which was discontinued when the Typothetae Foundation was created at the Carnegie Institute of Technology, Pittsburgh.

### **DeVilbiss Training School**

An announcement of its training school period for the last half of 1938 has been made by the DeVilbiss Company, of Toledo, Ohio, specialists in spraying systems. A training period of one week is offered by the company to all those interested in the use and the care of spray-painting equipment; classes start on August 1 and 29, October 3 and 31, and November 28.

The company states that it has secured special rates in Toledo hotels and boarding houses near its plant for men attending the school. Also, it is advisable to enroll as far in advance as possible, since the size of the classes must necessarily be limited, and since there will be no training periods other

than those announced. The classes have been well attended in the past because of the facilities for study offered by the DeVilbiss laboratories, otherwise unobtainable.

Complete information regarding the classes may be obtained by addressing the company at Toledo.

## **THE BOSS GOT A GRAND RECEPTION**

**D**UE to his aversion to publicity or tooting his own horn, our editor may not let this item pass if he sees it, so we must squeeze it through on the sly, if we can get by with it. But we, the editor's associates, think it well worth bringing to light.

During the latter part of June Editor J. L. Frazier hid himself off from the office and landed out on the

the front page, carrying the Craftsmen's emblem and these words:

"San Francisco printers meet informally upon the slope of Telegraph Hill to greet and honor a distinguished Guest."

On the first inside page, at the top of which were the words, "We are happy to break bread with Julius L. Frazier—a printer-editor who reflects

We are happy to break bread with JULIUS L. FRAZIER—a printer-editor who reflects honor on his craft and ours  
John Henry Nash Roland Otto (Abbie)  
Thomas E. Cordis C. Raymond Beran  
Harry W. Porte Wallace Kibbee  
C. A. McMillan Fred W. Konkel  
Cecil Johnson Jack W. Kibbee  
Alfred Brooks Kennedy George H. Finigan  
James Johnson Henry R. George  
John C. Lybold Haywood H. Hunt  
George H. Finigan  
A. Tommason  
William A. Wilke  
Frank Roseberg  
Henry M. Bettman  
H. F. "Bunny" Edmonds  
R. Lee Farmer  
Herbert Fahey  
M. J. Durand  
Glenn Keater  
John M. Murray  
Roland Otto  
C. Raymond Beran  
Wallace Kibbee  
Fred W. Konkel  
Carl J. Swenson  
Henry A. Anger  
and Haywood H. Hunt



Inside spread of keepsake prepared and signed by hospitable San Francisco craftsmen

Pacific Coast, first going to Oregon where he delivered two addresses before the convention of the Pacific Coast Society of Printing House Craftsmen, which met at Gearhart. The first address was on "Modern Developments in the Graphic Arts," the second on "Typography."

Then he journeyed down the coast to San Francisco, where he again spoke before the craftsmen on modern trends in printing, and where an informal dinner was given at the Riviera Cafe on June 28 in his honor. Here a keepsake which had been especially prepared was presented to Mr. Frazier, a reproduction of the inside spread of which is shown. The keepsake was prepared by William Wilke and Haywood H. Hunt, and included an etching showing a scene on Telegraph Hill, done by Mr. Wilke, with a panel printed in black and a deep blue-green on a deep orange-colored stock tipped

honor on his craft and ours," were the autographs of the following well known and distinguished craftsmen of San Francisco: Dr. John Henry Nash, Thomas E. Cordis, Harry W. Porte, C. A. McMillan, Cecil Johnson, Alfred Brooks Kennedy, James Johnson, John C. Lybold, Frank Roseberg, George H. Finigan, A. Tommason, William A. Wilke, Frank R. Smith, Henry M. Bettman, H. F. "Bunny" Edmonds, R. Lee Farmer, Herbert Fahey, M. J. Durand, Glenn Keater, John M. Murray, Roland Otto, C. Raymond Beran, Wallace Kibbee, Fred W. Konkel, Carl J. Swenson, Henry A. Anger, and Haywood H. Hunt.

Incidentally, we must add that our boss was pretty well swelled up over the good time he had with the Craftsmen, both at Gearhart and San Francisco, and he came to the office well peped up as a result of the "vacation trip." Three cheers for the West!

## Martin J. Slattery Dies

The death of Martin J. Slattery in London, England, on August 13, brought to a close a long and unusual career. Of American birth, and having achieved distinction in this country, Mr. Slattery made his home in England in 1920. While successfully introducing printers' equipment which was almost wholly unknown there when he started, Mr. Slattery achieved an enviable position and gained the confidence and respect of a wide circle in the printing industry of Great Britain.

Mr. Slattery went to England to introduce the Ludlow typograph; he built up the firm now carrying the name of Martin J. Slattery and Son Limited, sole agent for the Ludlow system of slug composition and the Elrod strip-casting machine in Great Britain. It was not an easy task of trail-breaking that he undertook, but he was equal to it. It is said that Martin Slattery's character attracted the printers of England to the Ludlow system. His personal integrity soon gained the respect of some of the prominent printers, and he was able to demonstrate the excellence of the machine and the system he was introducing. He gained the confidence of T. E. Naylor, then secretary of the London Society of Compositors, who soon became convinced of the possibilities of the Ludlow system and realized that it would be of great benefit to the hand compositor as well as to the employing printer—a factor which proved of great help to Mr. Slattery and had much to do with his success.

It was hard sledding for several years, but in 1922 he succeeded in having the Ludlow and Elrod installed in several outstanding plants in London, which established Martin Slattery's position and formed the foundation of the subsequent general acceptance of the Ludlow and Elrod throughout the newspaper and commercial printing plants of Great Britain.

Mr. Slattery's career was an interesting one, full of inspiration. Starting as an apprentice with the *Courant*, of Hartford, Connecticut, he early attracted the attention of Mark Twain (Samuel Clemens), who was accustomed to go to the *Courant* office and set type for some of his own manuscript. Those were the "good old hand-set days." Clemens was then working on his book, "A Connecticut Yankee at King Arthur's Court." He offered a prize to the comp. who would set a thousand ems of his manuscript in the shortest time. It was Martin Slattery, the lone apprentice, who won that prize.

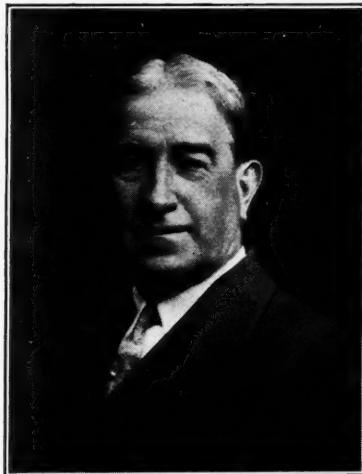
Later, when Samuel Clemens had his entire fortune invested in the composing machine known as the Paige Compositor, he picked Martin Slattery to demonstrate it in all the larger cities of the United States.

Following this experience, Mr. Slattery opened a plant of his own in Hartford, Connecticut, and printed the first directory of Hartford, later moving his business to New York City and there achieving success and prosperity.

Forced by ill health to leave New York, Mr. Slattery went to Texas where he became attracted to the city of Brownsville, and in 1906 purchased the Brownsville *Herald*, then a weekly newspaper having a circulation of around six hundred copies. Here again he established himself and achieved an outstanding success, his sterling character and personality, and the fearlessness with which

he crusaded against lawlessness, making the *Herald* one of the best known and most highly respected papers of the South West.

Again ill health forced Mr. Slattery to move in 1917. However, he had attracted the attention of the leaders in the suppression of the Mexican revolution, and Generals Funston and Pershing sent for him to advise them in dealing with the revolutionists who were carrying on guerrilla warfare against the United States. His advice and instruction gained the approbation of former President



MARTIN J. SLATTERY

Woodrow Wilson, also of the present Vice-President, John N. Garner, and upon the entrance of the United States into the World War he was called into active service for Senator Morris Shepherd, who was then working directly under Colonel House.

Following the close of the war, Mr. Slattery, schooled in type, joined the forces of the Mergenthaler Linotype Company, and it was while so connected that, in 1920, he met the late William A. Reade, formerly head of the Ludlow Typograph Company, and, seeing the possibilities of the Ludlow system, later joined Mr. Reade's company, going to England as sole representative.

Mr. Slattery had been suffering with an asthmatic condition for some time past. Last February he made a trip to Chicago to visit the home office of the Ludlow Typograph Company, and while here contracted a streptococcus infection which made it impossible for him to devote his attention to business on his return to England.

Mr. Slattery's son, Arthur J. Slattery, has been associated with him as managing director of the London company, latterly in active charge of the very efficient staff developed by his father, whose ill health in recent years limited his attention to the business.

## George S. Town Dies

George S. Town, treasurer of the Gateway Printing Company, of Seattle, Washington, died on July 27 at the Columbus Hospital in Seattle following a short illness. A resident of Seattle for more than thirty years, Mr. Town was widely known as a business man, also through his active participation in the work of the James Shields Assembly and the Knights of Columbus.

## Photolithographers to Meet

Photolithographers will meet for their sixth annual convention at Wardman Park Hotel, Washington, D. C., October 6, 7, and 8. A visit to the National Bureau of Standards, the Government's principal testing laboratory, will be a feature of the assembly, according to Walter E. Soderstrom, executive secretary of the National Association of Photo-Lithographers. Also scheduled are technical sessions, symposium discussions on technical production problems, and round-table discussions on costs, estimating, and accounting. The new Maximum Hours and Minimum Wages Law will be the subject of a talk by Capt. L. B. Montfort, legal counsel, at a Thursday-afternoon meeting, to be followed by group discussion of labor problems in the lithographic industry.

## Advertising Course in New York

A new course in advertising production, to be given in the evening session of the School of Business, on Tuesday evenings, starting September 27, has been announced by the College of the City of New York. The course will cover the techniques of practical advertising as applied to periodicals and direct mail, and topics include types and typography; composition, hand and machine; illustrations and photoengraving processes, black-and-white and color; paper; and printing processes (letterpress, offset, gravure, photolithography, and so on).

Several plant inspection trips will be arranged, illustrated talks by specialists in various phases of production will be given, and production schedules and specifications will be analyzed.

The course is open to men and women, classes being held between the hours of 6:45 and 8:25 p. m. Registration takes place on September 12 to 16 from 7:00 to 8:00 p. m. at the School of Business, Twenty-third Street and Lexington, New York City.

## Exports of Printing Equipment

The month of June, 1938, showed a drop of 32 per cent in exports of printing and bookbinding equipment, the total being \$717,957, as compared with \$1,051,495 for June, 1937. Shipments, reports the Machinery Division of the United States Department of Commerce, were lower in all four export classes, typesetting machines being \$243,477 against \$301,091; printing presses \$179,155 against \$328,722; bookbinding machinery and accessories \$39,695 against \$49,253; and other printing and typesetting machinery and accessories \$255,630 against \$372,429.

Shipments for January to June were valued at \$5,319,090, a decrease of 12 per cent from the figure of \$6,070,378.

## Dexter Announces Removal

The Dexter Folder Company has announced that its executive and general sales offices will be located at its manufacturing plant at Pearl River, New York, after August 1. The company's telephone number there will be Pearl River 881.

The company's New York sales office, and its wire-stitcher division, will be located in the McGraw-Hill Building, 330 West Forty-second Street, New York City, and the service parts division for New York will also be located in the same building.

## **Reorganizes Printing Courses**

Due to the increased demand for persons well trained in printing and rural journalism, the courses of instruction in these fields offered at South Dakota State College at Brookings have been reorganized to place greater emphasis upon printing subjects than the regular four-year college course has permitted. A two-year course in printing has been organized under the Smith-Hughes Vocational Training Act, this being designed to provide those completing it with sufficient proficiency in printing to take responsible positions in the trade immediately after finishing the course.

The course has been planned to give students an excellent working foundation, the subjects for the first year including printers' English, typography, platen and cylinder presswork, composing machines, society and the newspaper, printing ethics, printers' mathematics, layout and design, graphic arts survey, bindery problems, typewriting. For the second year, subjects include proofreading, history of printing, cylinder presswork, composing machines, production problems, advanced typography, plant organization, composition and makeup, accounting, costs and estimating, and rural publishing.

Students completing the two-year course may, if they choose, and provided they are graduates of a four-year accredited high-school course and their work in the two-year course has been satisfactory, proceed with general college work leading to a Bachelor of Science degree in Printing and Rural Journalism, which they should be able to secure in three additional years.

South Dakota State College is rightly proud of the records of its students, for in spite of depression years graduates of the Printing and Rural Journalism Department have obtained virtually 100 per cent placement, many of them in executive positions.

## **Franklin F. Nicola Dies**

Franklin F. Nicola, formerly head of the Miller Saw-Trimmer Company, now the Miller Printing Machinery Company, of Pittsburgh, Pennsylvania, died in Pittsburgh on Thursday, August 18, at the age of seventy-five years. A native of Cleveland, Mr. Nicola had made his home and centered his activities in Pittsburgh since 1885, establishing a high place for himself as a civic and financial leader. He was connected with several other companies as well as with civic activities, and it was his business and financial genius which placed the old Miller Saw-Trimmer Company in its position of leadership in its field.

Mr. Nicola is survived by two brothers, Charles A., of Cleveland, and George, of Pittsburgh, and by several nieces and nephews in Cleveland.

## **Armand F. Delporte Dies**

Armand F. Delporte, sales manager of the R. J. Heuslein Company, of Indianapolis, Indiana, died on Saturday afternoon, July 9, following a long illness. A charter member of the Indianapolis Club of Printing House Craftsmen, and the first member of the club to pass on since its organization something over three years ago, Mr. Delporte was well and widely known throughout the Middle West and enjoyed a large circle of friends in

the printing industry. Formerly district representative for the Latham Manufacturing Company with headquarters in Chicago, and for nine years covering the Indiana territory for American Type Founders, Mr. Delporte, or "Dell" as he was better known, was also one of the founders of the San-Del Printing Company, of St. Louis.

## **Goes Offers Holiday Line**

The Goes Lithographing Company, Chicago and New York City, sends out a reminder that it is now time to start planning for increased holiday business. In announcing its new sample kit, showing its 1938 holiday line of letterheads, folders, and so on, the company has adopted the theme, "Wind up the year with a bang, and by so doing increase your year-end business." The kit is furnished without cost to printers and letter producers who write for it on their business stationery, and is designed to help



*Holiday specimens in Goes sample kit*

in securing orders for special holiday announcements, letters, greeting cards, calendar cards, envelopes. Included with the samples of these items in the portfolio, or kit, are a sales and copy suggestion book, a group of imprinted specimens, and a suggested resale price list to simplify estimating.

The portfolio of samples, the company states, is more complete this year than ever before, and offers a large assortment of samples which can be taken out and shown to prospective customers, including colorful letterheads and folders in many beautiful designs. In reality, the portfolio is a complete selling unit, telling how and where to sell, offering copy suggestions, and other selling helps. There is scarcely a printer or letter producer who does not have a number of live prospects for holiday printing in some form, and the information contained in the kit is designed to help in locating, as well as serving, such prospects.

## **Intertype Earnings**

The consolidated statement of earnings recently issued by the Intertype Corporation, covering the period of three months ending June 30, 1938, shows net earnings of \$20,500.60, as compared with net earnings of \$85,474.15 for corresponding period of 1937.

Gross profits, after provision of \$41,791.87 for depreciation, were \$350,936.02, from which were deducted selling and general administrative expenses amounting to \$344,569.36, leaving \$6,366.66, while adding other income brings this total to \$38,172.22. Deducting provision for taxes amounting to \$17,671.62 leaves the net earnings of \$20,500.60. Being in part estimated, the foregoing statement of earnings is subject to adjustment at the end of the fiscal year.

## **Trade Compositors to Meet**

Members of the Indianapolis Trade Composition Association have spent a busy summer arranging their plans for the program of entertainment and taking care of other details in preparation for the annual convention of the International Trade Composition Association, which will be held at Indianapolis, October 10 and 11, in conjunction with the convention of the U. T. A. The Lincoln Hotel will be the headquarters for the convention, and the Indianapolis trade compositors give every assurance that a real convention as well as a real welcome awaits the members of the international association.

## **Linotype Developments**

Recent developments in linotype typographical material are presented in brief form in a small eight-page folder (5 by 7½), arranged and punched so when opened to 7½ by 10 inches it can be inserted in the specimen binder. It might be termed an abbreviated showing of the new developments, for a number of the recent faces, advertising figures, vertical slug figures, logotypes, and special characters are shown, and separate specimens of faces shown may be secured from any of the linotype agencies.

Among type faces included are the 4-point Century Expanded with italic, 7-point Opticon with italic and small caps, also the 11-point, and 11-point Opticon with Bold Face Number 2, and 9-point Excelsior with Memphis Bold. Logotypes for Caslon Number 137 with italic, Garamond Number 3 with italic, Garamond Bold Number 3 with italic, Metroblack Number 2 with Metrolite Number 2, and other faces are included; also matrix slides, short descenders, long descenders, Unique Caps, playing-card characters, alternative characters, and so on.

## **N. Y. U. Courses in Printing**

The Division of Graphic Arts of New York University, which is now entering its thirteenth year, has announced eight courses in the art, technique, and history of printing, to be conducted during the fall term starting September 19. These courses are for printers and printing executives, typographic designers, advertising men and women, and others interested in the esthetics as well as the mechanics of typography.

Under the direction of Otto W. Fuhrmann, consulting typographer, the courses will be presented week-day evenings and Saturday mornings, and will include elementary and advanced typography, principles of layout, history of the graphic arts, appreciation of printing, technology of printing, advanced printing design, and printing methods and reproductive processes. Instructors, in addition to Mr. Fuhrmann, will include Fritz Ludwig Amberger, designer and formerly professor at the Applied Arts School, Mainz; Paul A. Bennett, typographer, of the Mergenthaler Linotype Company; Summerfield Eney, Junior, printing expert, of the Champion Paper and Fibre Corporation; F. M. MacArthur, of the International Printing Ink Corporation research department; Robert Reed MacGuire, designer; M. C. Rhinehart II, of the Pittsburgh White Metal Company; J. W. Rockefeller, Junior, consulting printing engineer; and T. Robert Stumpf and Karel L. Wolke, typographers.

## D. M. A. A. to Meet in Chicago

Advance registrations for the twenty-first annual convention of the Direct Mail Advertising Association, which will be held at the Stevens Hotel, Chicago, September 28, 29, and 30, are well ahead of last year, according to word from Frederick B. Heitkamp, president of the association. Plans have been pushed forward with enthusiasm, committees of energetic workers are actively on the job, and at this writing the program committee, headed by Lloyd Herrold, professor of marketing at Northwestern University, has completed its outline for the three days of sessions and is engaged on the work of selecting convention speakers.

The theme of the convention is "Successes of 1938," with a secondary theme "A Prescription for Profits." This, it is stated, will bring into the convention "the calm and analytical atmosphere of science," in contrast to the "showmanship for selling" of last year. The theme also is used this year to counteract a somewhat discouraging attitude toward advertising which has been prevalent in some business conventions. Incidentally, this is the twenty-first birthday of the D.M.A.A., and the association returns to Chicago, the city in which it was brought into being, for its "coming-of-age party."

In planning the convention program, Professor Herrold is working along lines that will reveal the result of study and research to find the basic reasons why some direct-mail campaigns have been so successful in 1938. And through its many contacts, the association expects to obtain speakers who will demonstrate step by step how they have succeeded in times when others have been discouraged. Direct mail will be placed under a microscope, so to speak.

A new and novel method of handling departmental sessions will be inaugurated. In harmony with the scientific atmosphere of the general program, there will be one or two afternoons devoted entirely to clinical seminars, where such subjects as production, copy, postal affairs, color, paper, envelopes, direct selling, and other features will be under discussion, each supervised by a host "diagnostician," an expert in his particular branch of the subject.

All the efforts of the association this year have been centered on the convention and the exposition which will be held in conjunction with it, regional shows having been given up to permit of greater emphasis on the national show, so that those attending will have excellent opportunity for gathering worthwhile ideas from the exhibit of the Fifty Direct Mail Leaders and other displays, as well as from the addresses and clinics.

Printers of Illinois, through the Chicago Graphic Arts Federation, which is coöperating in the promotion of the convention, are doing their utmost to help in forwarding the plans and bringing out a large attendance.

## Ideal Roller Branch Moves

From the Ideal Roller and Manufacturing Company comes announcement of the removal of its Cleveland, Ohio, branch office and service station to 801 Caxton Building, where L. Russell Burget is in charge. Formerly the Ideal products were sold in the Cleveland territory by M. N. Stewart, of the Bingham & Runge Company.

# What's New

Brief mention  
of the newest  
products and services offered to workers in the graphic arts field

CHALLENGE MACHINERY COMPANY, of Grand Haven, Michigan, has announced two new power ink distributors designed primarily for use in connection with proof presses, and to make the task of inking forms by hand easier, doing away with the slow process of rolling and inking the roller over the ink slab, and also helping to secure better proofs by having the roller more uniformly inked. The distributor consists of metal cylinders



Newest power ink distributor by Challenge

on which the inking roller is placed, these cylinders being motor powered with a worm drive which eliminates belts. In use, the operator simply places the roller on the revolving metal cylinders, after snapping the switch which starts the cylinders rotating. The roller can be inked while the operator is attending to some other task as no effort or attention is required. When finished, the inking roller can be hung up out of the way to prevent flattening and also to prolong its life, and the metal cylinders can be washed up easily.

These distributors are made in two sizes, the unit designated C-10 being the 10-inch size, and the C-20 the 20-inch size. The C-20 is large enough to accommodate two rollers at one time. Two 8-inch Challenge hand rollers with cores (not cast) or one 18-inch roller with core (not cast) are furnished as

standard equipment with this model. One 8-inch Challenge hand roller with core (not cast) is furnished with the C-10. The distributors are supplied either with or without a sturdy steel stand of modern design. When used without the stand the distributors may be placed on a bench or table.

PRODUCTION COATED E. F., the new coated English-finish book paper recently developed and placed on the market by the Consolidated Water Power and Paper Company, of Wisconsin Rapids, Wisconsin, is shown to advantage in a new promotional piece recently issued by the company. In size 21 by 28 inches, opened out full size, and folded to 10½ by 14 inches, the piece is attractively printed in blue, red, and black, and demonstrates the stock's possibilities for printing color work and straight one-color halftone.

Production Coated E. F., it is stated, is a full coated book paper, adding the unquestioned superior printing qualities of coated paper, yet maintaining all the desirable features of an English-finish surface. It is manufactured for halftone reproduction up to and including 120-line screen. Both sides have been fully coated, hence are identical to the eye and touch, as well as to plates and ink on the press. It has been created by the company especially for magazine, book, catalog, pamphlet, and advertising printing.

FROM the Mechanical Rubber Goods Division of the B. F. Goodrich Company, Akron, Ohio, comes announcement of a new packing for printing presses which consists of a layer of the synthetic elastic material known as Koroseal with a paper backing. Koroseal, which has been developed by the Goodrich company, is said to be one of the most successful of the many synthetic elastic materials introduced in recent years. The smooth, tough surface of Koroseal, it is also stated, has a resilience which not only withstands the continued punishment of long and severe press grinds, but compensates up to certain limitations for the inequalities and irregularities in the surface of the type form, reports from users indicating that routine press makeready can be reduced from 50 to 75 percent through its use.

Of a light translucent amber color, and available in standard 40-inch rolls in a range of thicknesses, Koroseal is said to possess many other natural characteristics that lend themselves particularly to application on printing presses. It is oil-resisting, therefore will not swell or soften from contact with ink, and the removal of ink from Koroseal packing is easily and quickly accomplished by simply washing with a gasoline-soaked cloth. Also, it is unaffected by direct sunlight or the intense rays of modern mercury-vapor lights. While it is resilient and will elongate, it is not subject to oxidation.

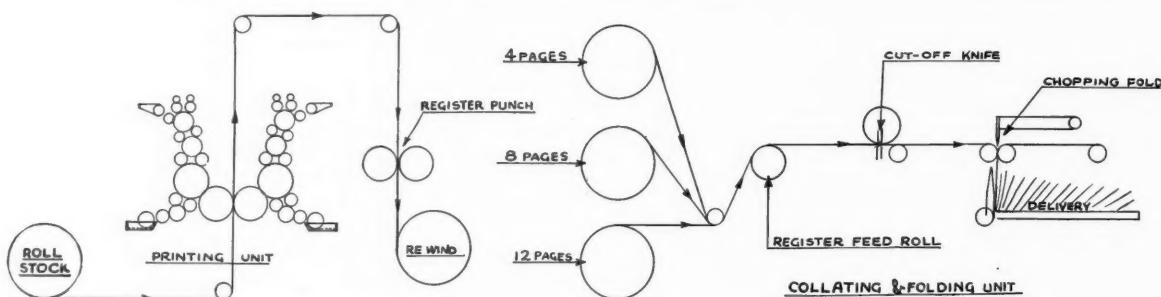
MULTIPLE-PAGE tabloid-size papers can now be printed offset on a new roll-fed press offered by the Webendorfer-Wills Company, Incorporated, of Mount Vernon, New York. In one operation through the press, both sides of the sheet are printed and rewound into rolls. Weekly newspapers with as much as 10,000 circulation can be produced this way, the size varying from 4, 8, 12, to 16 pages or more.

The press delivers a sheet  $22\frac{1}{4}$  inches long, and handles four pages at a time. Four-page sections, to be completed in advance

pieces as well as for a wide range of other types of printed matter such as fashion-show announcements, sales offerings, exhibits, menus, programs, and so on. Colored deckles are a distinguishing feature, about one-fourth-inch wide and colored on both sides of the paper, the colors harmonizing so that a white or cream paper with a colored deckle can be combined with a colored paper having a deeper-hued deckle. The colors are gray, green, yellow, mulberry, blue, and tan. The finish of the paper is entirely on the surface, making it stated, for easy print-

can also be used for trimming plates to size. The Rouse plate mortiser, which is recommended by the manufacturers to small newspaper plants having stereotyping equipment, requires but a small amount of space. It can be ordered with a pedestal, or the mortiser can be placed on a bench or table.

ROBERTS Numbering Machine Company, of Brooklyn, New York, has recently issued a catalog of Roberts numbering machines for printing presses. Special machines are featured, and should be of especial interest to



of publication date, can be printed from the roll, then rewound into rolls. A machine takes the rolls, collates the webs together, and with one fold delivers the tabloid size.

The idea of collating was borrowed from special presses previously built for printing and collating salesbooks. The different colored sheets for them are printed in succession—first white, then pink, yellow, and green—and rewound in rolls. A machine then collates these colored, printed rolls with interleaved carbon. Registration is achieved by punching holes along the edge and cutting slits with a slitter near one margin of the sheet as each roll is printed. This slit area is taken off automatically after collating and making the one fold.

Vice-president John B. Webendorfer prophesies the eventual use of typeless printing-composing machine to facilitate further the production of offset-printed newspapers. Webendorfer-Wills and International Business Machines Corporation are working together to perfect machinery for this purpose. The aim is to be able to type right on the metal, on small plates, to develop the plate quickly, and then run it on the press.

Further developments are expected with the adapting of the Printasign, long used for printing department-store posters, for composing offset news-heads and display lines. Printasign type faces range in size from 24 to 144 point. One letter is printed at a time by operating a plunger by hand; inking is automatic and spacing uniform. Printers interested in the latest advances made in offset-printed newspapers, can obtain a copy of Webendorfer's "Offset Newspapers," a four-page tabloid, by writing to the company at Mount Vernon.

"FIESTA" is the name given a new line of papers being presented by the Strathmore Paper Company, West Springfield, Massachusetts, which has distinct qualities and is designed particularly for smart direct-mail

*Diagram of new roll-fed press manufactured by Webendorfer-Wills; both sides of sheet are printed and rewound in one operation*

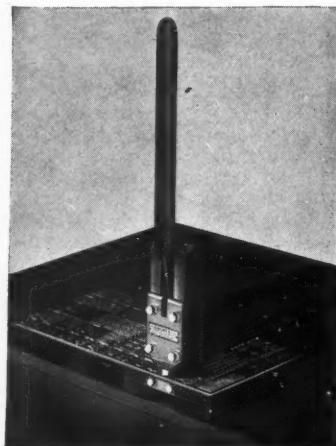
ing, and the sheet itself is pliable and well closed. Style and snap are featured qualities, and the colors make it possible to plan pieces that actually carry out the fiesta spirit indicated by the name. A folder showing swatches of the papers with a number of effective pieces offering suggestions for planning printed items is being distributed.

A NEW PLATE MORTISER, a simple, inexpensive tool for making mortises in stereotypes or unmounted electrotypes, has been announced by H. B. Rouse and Company, Chicago. The Rouse plate mortiser, it is stated, facilitates the mortising of unmounted plates for inserting corrections such as price changes, key numbers, and similar matter. Mortises from 6 points by 36 points up to any size may be made, and the mortiser

ticket and tag companies and other specialized printers. The Roberts company also maintains a large repair department, claimed to be the largest of its kind in the industry, for the reconditioning, repairing, and rebuilding of all makes of hand- and typographic numbering and dating machines.

AN IMPROVEMENT of the micrometer impression adjustment has been announced by R. Hoe and Company, Incorporated, New York City, this being a time-labor saver which will be included on all Hoe arched-type super-production units in the future. Previously visible only from the outside of the press, the impression gage is now duplicated on the reverse side of each gage plate, thus making it possible to see at a glance from either side of the unit the impression readings showing the amount of impression carried at both ends of the printing cylinders. For example, should a pressman be adjusting the impression on the operating side of his unit, by merely glancing over he will be able to read the amount of impression on the drive side, which will make it unnecessary for him to walk through the press in order to read the adjustment.

A SLITTING ATTACHMENT designed for use on cylinder presses is a new development announced by Park W. Cowan, of the Morgan Expansion Roller Truck Company, Hollywood, California. Mr. Cowan has spent three years of experimentation on the slitter for the purpose of obtaining a cutting blade that would enable him to offer a device which would measure up to the standards of the Cowan ball-bearing perforators and the Morgan expansion roller trucks. The device is simple, utilizing a Gem razor blade, which cuts against a thin linoleum band, practical tests showing, it is said, that from 5,000 to 8,000 sheets of 70-pound coated book paper, 35 by 45 inches, can be slit with a single blade. Less than one minute is required for changing the blade.



*Rouse plate mortiser facilitates mortising of unmounted plates; also trims plates*

**FROM E. I. du Pont de Nemours and Company, Wilmington, Delaware, comes announcement of a new paper lacquer, moisture-proof and designed primarily for use on packages. Affording a protective film impermeable to water vapor, the new lacquer is intended to prevent moisture from entering into packaged goods which should be kept dry, and likewise to retain the desired quantity of moisture in those packages the contents of which should be kept moist. The lacquer, it is stated, aside from its protective features, adds brilliance to colors on labels, and prevents offsetting and smearing of inks on labels of products which must be packaged while hot. The lacquer is resistant to scuffing and scratching.**

A NEW HI-PRO PAPER DRILL which features a number of important improvements has been announced by the F. P. Rosback Company, Benton Harbor, Michigan. The machine will do drilling and slotting or slitting, in a single operation, the slot being formed by an entirely new type of one-piece knife which is made to the exact shape of the slot to be cut. This knife is locked rigidly in place against a solid back-stop, and does not require adjusting up or down, the drill being moved up or down instead, so that knife and drill cut to the same depth, this being controlled by a single micrometer screw in the head of the machine, located directly in front of the operator. The knife and drill are simultaneously adjusted to cut through the bottom sheet of the pile by simply turning a knob at the front of the machine.

The machine will cut any standard open hole from one-fourth inch up to one-half inch, ranging by thirty-seconds of an inch. Slotting knives are also furnished for all



New Hi-Pro paper drill presented by Rosback

three types of Kalamazoo openings. Also, round holes can be drilled in any size from one-eighth inch up to one-half inch, varying by thirty-seconds of an inch.

A single container of ample size is provided into which chips from both knife and drill are deposited by vacuum, and this container can be emptied from the front of the machine. Minimum floor space is required.

Among other features is a newly designed quick-set side gage with positive stops and finger-tip control. The operator simply pushes the pile of paper against the back and side gage, presses the foot lever to drill the

includes a perpetual service on dummy sheets. In a channel in the door are twenty-five postcards, which can be used for ordering replacements, arranged so that all that is necessary is to write the serial number



The Beckett Auto-File, designed for filing samples of paper used in preparing dummies

first hole, then releases the side gage by a touch of one finger of the left hand, at the same time using the right hand to push the paper and the side gage to the left until the side gage reaches the next stop for drilling the second hole, and so on. A micrometer side-gage adjustment makes possible the rapid centering of the sheets at the start of each job. The standard side gage is graduated in inches and sixteenths, but special spacing racks for special jobs are available.

THE BECKETT AUTO-FILE, a special type of filing container for filing samples of paper for use in preparing dummies and sketches, has been designed by the Beckett Paper Company, of Hamilton, Ohio, for the convenience of those creating printing—printers, commercial artists, direct-mail agencies, production managers of general advertising agencies, and advertising managers.

Constructed of steel sheets, compact in size— $19\frac{1}{2}$  inches high,  $14\frac{1}{2}$  inches wide, and  $10\frac{1}{2}$  inches deep—the Auto-File cabinet is divided into eleven shelves, and contains 179 varied items of printing papers of the types most generally used in the creation of direct mail, each item being 12 by 18 inches before folding, and carrying a serial number for convenience in ordering replacements. Many of the most popular items are duplicated or triplicated, so that the cabinet as received contains 297 dummy sheets.

The Auto-File, on which patents have been applied for as well as copyright of the name,

of the sheet removed on the card, sign the name and address, and drop the card in the mail. Also attached to the door is a pad on which the number of a sheet removed may be noted, thus giving a record of sheets missing from the file. Orders for replacements can be held, if desired, until several sheets have been removed, and all the numbers can be written on one postcard so that replacements will be received in a single mailing. Additional postcards will be supplied by the company as those in the cabinet are used up.

The Auto-File cabinet has been planned by the Beckett Paper Company to help in avoiding the handicaps and annoyances frequently occasioned by difficulty in securing the appropriate paper when preparing dummies and sketches, and to make it possible to have an assortment of paper which will be readily identifiable and which can be kept in an orderly and systematic arrangement. The shelves of the cabinet carry a range of from 19 to 60 dummy sheets of each of the company's papers, such as Buckeye cover, Beckett cover, Duplex Buckeye cover, Ohio cover, Buckeye text, Beckett text, Tweed text, Beckett offset, and Beckett special finishes. Also included is an instruction book.

General free distribution of the Beckett Perpetual Auto-File cabinet, the company states, is naturally impossible due to its great cost, hence a nominal price of \$5 has been placed on the equipment, which is said to represent but a small fraction of its manufacturing cost.

A RECENT ACHIEVEMENT in printing-press rollers, the Ideal O-X Process Roller System, has been announced in a folder received from the Ideal Roller and Manufacturing Company, Chicago, Illinois, and Long Island City, New York. New, soft, and inexpensive, it is stated, this new roller reduces impression costs, prints halftones and colors with zip and uniformity throughout the run, remains cool in operation, and is easily cleaned and resurfaced.

Called the Ideal Process System, it consists of surfacing a durable base roller with a renewable glue-glycerin composition, the coating being applied with a roller-surfacing machine especially designed for the purpose. When the outer surface of glue-glycerin becomes marred or begins to show wear, the roller is put into a wash tank where the surface is removed with hot water. This treatment does not affect the base material. The roller is then placed in the roller surfacing machine and given a new, fresh face of glue-glycerin composition.

The Ideal Process System has been in use for many years in plants equipped with large high-speed rotary presses, it is stated in the announcement, the new development consisting of a new base material which brings these rollers within the reach of the smaller high-speed presses as well as the larger ones, and making it possible to do the resurfacing of the rollers right in the pressroom.

CAIRO EXTRA BOLD CONDENSED is offered by Intertype, duplexed with the medium weight in 18- and 24-point two-letter matrices. Bo-

**ABCDE abcdefghi 123**  
**ABCDE abcdefghi 123**  
**ABCDEFGHIJKLM \$123**

doni Thin has been completed in sizes 24 to 60 point (30-point line shown).

VOGUE EXTRA BOLD duplexed with Cairo Bold is the first 30-point two-letter matrix offered line-composing machine users in the extension of the manufacture by the Intertype Corporation of two-letter matrices to include the 30-point size. In making this announcement, Capt. A. H. Mann, vice-

**ABCDE123**  
**ABCDE123**

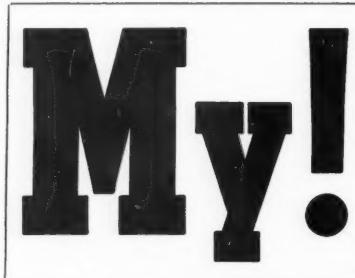
president in charge of sales of the Intertype Corporation, said that the two-letter display matrices are a natural development resulting from the application of the new intertype six-mold disk, and he makes the prediction that now that these two-letter matrices are available up to and including 30-point, buyers hereafter will specify the six-mold disk on all machines.

The Intertype Corporation also has announced a new and somewhat unusual three-color folder, entitled "Types of Tomorrow," in which are shown paragraph examples of eighteen different type faces, designed for direct-mail advertising, copies of which may be secured from any of the branch offices.

MEMPHIS EXTRA BOLD CONDENSED in 120-point, a specimen of which is shown, is one of the many large display faces for which matrices are now available for use on the All-Purpose linotype. Other sizes in this same series are the 144-point and the 96-

completion of this size now making it possible to secure this member of the linotype legibility group with Bold Face Number 2 in 5½, 6, 7, 7½, 8, 9, 10, 11, and 12-point, and with italic and small caps in 6, 7, 7½, 8, 10, and 11-point. "While this new 11-point Opticon was designed especially for law-brief printing," states C. H. Griffith, vice-president in charge of typographic development of Mergenthaler, "it should prove popular with newspaper publishers for editorial body matter and double-column news leads, and with printers for booklets and many other forms of commercial printing."

TEMPO BOLD ITALIC, now ready in sizes from 12- to 48-point, is the latest addition to the Ludlow Typograph Company's extensive line of Tempo faces available in matrix form. Providing the variety often found desirable in modern composition, yet retaining the simplicity of design which is a virtue of the sans-serifs, Tempo Bold Italic will be found equally useful for commercial printing and advertising composition. With this



point. The same sizes in Memphis Medium Condensed are also available, smaller sizes and weights of this face now being in process of manufacture.

Memphis Extra Bold Condensed, Memphis Bold Condensed, and Memphis Medium Condensed also are available for keyboard linotypes in sizes up to and including 36-point, and in various two-letter or duplex-display combinations.

Another announcement from the Mergenthaler Linotype Company states that seventy different combinations of popular linotype faces may now be had in 18- and 24-point duplex-display matrices, one of the latest combinations, following close on the introduction of the 24-point Century Bold with Century Bold Italic, being the 18-point size of the same combination.

The italic of the 18-point, according to C. H. Griffith, vice-president in charge of

## Home Town Club Now Heads League Home Town Club Now Heads League

typographic development, has been recut in a more compact design than the original one-letter face, which increases the unit count in a line when used for headlines, and makes it possible to run the face in the standard 90-channel magazine. The specimen lines shown, 18-point Century Bold and Italic, were cast from the same set of matrices.

OPTICON, in the 11-point size, with Bold Face Number 2 and with italic and small

**HERE is a brief showing of the 11-point size of Linotype Opticon with Italic and SMALL CAPS and with Bold Face No. 2. How is one to assess and evaluate a type face**

caps, has recently been announced by the Mergenthaler Linotype Company, the com-

## New Italic Aids the layout man

new addition, the Ludlow Tempo family—specimens showings of which may be secured by addressing the company—now comprises eleven series: Light, light italic, medium, medium italic, medium condensed, bold, bold italic, bold condensed, heavy, heavy italic, and inline.

TWO NEW FOLDERS from the Ludlow Typograph Company, Chicago, show the new Coronet type face, one in the regular, the other in the bold, both effectively displayed to demonstrate their effectiveness as display faces combined with other appropriate faces, or by themselves for such items as society announcements. On the last page (they are both four-page folders, 8½ by 12) are shown specimen lines in sizes from 18- to 72-point, and characters in complete font.

LILITH, an interesting new letter design offered by the Bauer Type Foundry, Incorporated, New York City, is available in sizes from 24 to 60 point, inclusive. Specimen lines are shown herewith. Lilith, according to E. Leipprand, president of Bauer, "is not

## Use Lilith! Bauer type

exactly a new design, but rather a recreation of the Victorian letter forms. However, the moldy flavor that often restricts the usage of type faces of that period is entirely absent. Lilith is a pleasing face without wrinkles. The extravagant embellishment coupled with youthful vigor assures greatest attention. Even the single initials make brilliant and interesting spots."

# Offset Technique

By ROYAL C. HOHENTHANER

**Questions about offset are welcomed by Mr. Hohenthaler, and will be answered through this department**

## Deep-Etch Plates

I am enclosing a press sheet for you to look over which has been printed from a deep-etch plate. In your opinion, just what can be the cause of all the small black specks? If this was the first time I had the trouble it wouldn't be so bad, but in this case we can run along smoothly for weeks when all of a sudden the same old spots are with us again.

We are using the —— gum formula but are wondering if we should switch to glue on account of the trouble we've had. What is your opinion of the glue method?—C. B., Dayton, Ohio.

Hereafter we would appreciate receiving a small section of such faulty plates to assist in locating the trouble.

Microscopic examination of the plate itself usually will reveal whether the gum coating is the trouble or the general handling of the plate is at fault. If the dirt is etched into the metal the coating is involved, whereas, were the dirt resting on top of the grain it would indicate that the source of the trouble lay elsewhere.

Due to the large size and sharpness of the specks or dark spots on this sheet, we are inclined to believe your trouble arises from one of two causes:

(1) Dirty positives together with a deficiency in exposure time when making the plate. This permits even the most minute dirt particles to have a semi-opaqued effect on the sensitized plate. (To check on this item, make duplicate prints and note whether or not the defects are in identical positions on each. If so, this is the trouble.)

(2) Grit or some sort of insoluble matter in the sensitizer itself.

Sometimes such defects are invisible when the plate is coated, but nevertheless are present and refuse to harden properly when prints are being made. Consequently, such spots are not impervious to the action of developer, etches, and so on, and show as black specks on the completed plate.

Because it is practically impossible to filter gum properly in the ordinary manner, we suggest the use of a *filter of the vacuum type*.

Cleanliness is vital when making deep-etch plates, so watch your coating and other operations carefully in regard to dirt of any kind.

Regarding the glue method of producing deep-etch plates: When proper formulas are available the method is every bit as good as the gum method, and, from the standpoint of economy, is even better. Time-consuming and expensive alcohol washes are completely eliminated in the process.

## Early Inventors

I would like to find out who invented the step-and-repeat machine, and who was the first to start making "deep-etch" plates.—N. W., Ashland, Ohio.

The first patent drawings for step-and-repeat machines were made in 1906 after plans and principles laid down by William Carl Huebner and his financial backer, George Bleistein.

The first patents in regard to producing deep-etch plates, via photo lithography, appeared in England in 1909. The method as outlined by its inventor, Cameron Swan, required the use of halftone screen positives employed in the same manner as in the more popular methods of today.

The "deep-etch" methods are, no doubt, all fostered by the original "Van Dyke Process," patented in England in 1901. The process invented by F. R. Van Dyke was used primarily in the production of Government maps and consisted of photo-printing original drawings or tracings on semi-transparent paper to either bichromated stone or metal plates.

Obviously, the method depended on a reversal of the photo-printed image, inasmuch as the tracing or drawing was used in the same way we use a positive today. Because no negative was required, together with the fact that the light-sensitive coating was of the glue variety and heavy enough to provide a substantial acid resistance, we believe that a simple etch during reversal of plate image would have resulted in a good deep-etch plate.

## Quality Planography

On a recent trip into Canada I was so impressed by the quality of the work being turned out in one shop that I gathered some samples and am forwarding them to you. Note the quality of this work. You must agree that it's as good as regular offset. Why is it planographers in this country can't do the same?—F. L. A., Cincinnati.

American planographers are perfectly capable of turning out work of a quality equal to those samples you sent to this department, F. L. A.

The sheets forwarded us are nicely printed but, in our opinion, nothing at all extraordinary. What really impresses you is the brilliancy or the amount of ink carried on the printed form, isn't it? This is merely a matter of good pressmanship and suitable ink.

You will remember that all these samples are of the simple "line" variety for which the machinery and process were originally intended. Now then, as long as we have both proved machines and proved methods, it follows that good results are dependent on only two factors: Proper personnel and suitable materials. In other words, if skilled workers handle the various operations, and if decent ink, papers, and so on, are supplied to these men, there can be no excuse for *any* planographer producing inferior work!

American planographers received a much deserved bad name when they pioneered the method through employing cheap, inexperienced help and then trying to produce first-class commercial offset work at cut-rate prices.

Many of the planographers have awakened to the fact that this is impossible and are therefore confining their work to forms, letters, and similar material, which is as it should be. Even so, it will require a whole lot of good planographic printing to overcome the reputation the method gained for itself in its earlier stages.

The answer to your question then is: "American planographers *can* produce quality work if they want to!"

### **Stock Bichromate Solutions**

We have been trying out the new way of keeping our ammonium bichromate dissolved in water and then testing it to proper strength with a hydrometer when making up the quantity we use every day. At first it worked fine, but now the stock solution takes on a muddy, cloudy appearance after about four days. What can we do?—A. G., New York City.

We suggest trying the new granulated ammonium bichromate recently placed on the market by the Malinkrodt Chemical Works, St. Louis, Missouri. This has been especially designed for the purpose you speak of, and remains in a very clear state for long periods of time. Incidentally, Doctor Ross, research chemist at the plant, would be glad to hear from you in regard to your chemical problems.

### **Fountain Etch for Zinc**

Some time ago I asked for a fountain etch to use on aluminum plates and the one you sent me is working fine. I wonder if you would also give me the formula you recommend for zinc.—A. G. P., Columbus, Ohio.

(A)

Water ..... 16 oz.  
Ammonium Bichromate ..... 8 oz.  
Phosphoric Acid (85%) ..... 4 oz.

Dissolve and add to 96 ounces of a thin gum solution.

(B)

Water ..... 128 oz. (1 gal.)  
Magnesium Nitrate... 16 oz. (1 lb.)

To each gallon of fountain water, add 1 ounce of "A" and 1 ounce of "B."

In extreme cases, the solution may be used in a slightly more concentrated form, but the regular formula will be found to give best results.

### **Repairing Camera Bellows**

Through age and constant use, the leather corners of my camera bellows have started to crack open. Naturally, the camera is no longer light-proof and fog results on the developed negative when making big enlargements. What kind of leather should be used for repairs?—D. J., Chicago.

Extend the camera to maximum length and, using Higgins Vegetable Glue, mount strips of rubberized focusing cloth, cut to suitable length and width, laterally about the four folding extremes of the bellows. This will prove more satisfactory than leather; it is cheaper, and can be applied in a neat but effective manner.

Your trouble, D. J., is not at all uncommon on the older process cameras, but, contrary to the general opinion, "age and use" are not the factors

which cause this depreciation of equipment. Instead, it's a woeful neglect or ignorance in regard to the proper treatment of leather, inasmuch as regular applications of neat's foot oil or similar leather conditioners will prevent such "cracking" by keeping the leather corners in a healthy, pliable condition.

How long will a pair of little-used hunting boots or golf shoes last if proper attention is not given them?

### **Dye for Plate Correction**

I understand that the gravure houses use a black dye to assist in color correction which, when dry, represents almost a perfect photographic tone. We would like to try it out in order to see if it really is better than the red stain we're now using.—J. T. B., Chicago.

Suitable dyes are obtained from two sources and we suggest trying both. Webster Brothers Laboratories, Chicago, have one designated as "Number 1-A Black," and International Intaglio Corporation, New York City, has one called "Neutral Gray."

In using either one of the retouch mediums, fix and wash the photographic plate well, otherwise undesirable stains may result. Unquestionably, black dye does possess certain advantages over the previously used red dyes, inasmuch as transmission of actinic light rays are determined in a more accurate manner.

### **Consistency, Gum Solutions**

We would appreciate information relative to the proper consistency of gum for "gumming up" operations, and also a comparison of the readings on the Baumé hydrometer and the regular kind used for testing silver baths.—C. B., Minneapolis.

In "gumming up" a density reading of 12 degrees Baumé or 55 degrees Eastman, Silver Hydrometer is recommended.

While it is possible to use gum solutions of greater concentration in some cases, too high a density may result in uneven distribution and checking or cracking of the protective coating when dry.



**"In the Days That Wuz"—On His Own**

Cartoon by John T. Nolf, Printer-Artist

## Percentage Solutions

Enclosed are three photo-litho formulas. In each you will note one of the necessary chemicals is listed in terms of percentage, or instead of stating the amounts of solid chemical required by weight, a given amount of percentage solution is called for. You may consider this as an elementary question but there are several opinions in our shop as to how the correct chemical ratio is obtained.

—R. L. B., Boston.

Not at all an elementary question, R. L. B., and even the mathematical method we used for years was found to be wrong when we double checked for you.

Applied to lithography or to any photographic process, a *percentage solution* is one containing  $x$  parts of a solid or liquid in 100 total parts.

The percentage strength of a solution therefore indicates the quantity of the chemical which is dissolved in 100 ounces, or 100 cubic centimeters of the solution.

When using the "metric" system, the making of, say, a 10 per cent solution is very simple. Merely weigh out 10 grams of salt or measure 10 cubic centimeters of a liquid and add enough water to make 100 cubic centimeters in all. It is usual when mixing up solutions containing salts to first dissolve the salt in the smallest possible amount of water, and then add water to make up 100 cubic centimeters of solution.

In the "avoirdupois" system, a 10 per cent solution of a solid is made by taking one ounce of the salt, dissolving it in sufficient water, and then adding enough water to make 10 ounces of solution. Converting these figures into grams and cubic centimeters, we find it would be 30 grams of salt in 300 cubic centimeters of water to obtain a 10 per cent solution.\*

The following table shows the number of grains of solid chemical which must be dissolved in sufficient liquid to make one fluid ounce for the various percentages:

1 per cent.....	4.8 grams
2 per cent.....	9.6 grams
3 per cent.....	14.4 grams
4 per cent.....	19.2 grams
5 per cent.....	24.0 grams
6 per cent.....	28.8 grams
7 per cent.....	33.6 grams
8 per cent.....	38.4 grams
9 per cent.....	43.2 grams
10 per cent.....	48.0 grams
15 per cent.....	72.0 grams
20 per cent.....	96.0 grams
25 per cent.....	120.0 grams
40 per cent.....	192.0 grams

\*Strictly speaking, this is not absolutely accurate, inasmuch as one ounce avordupois equals 28.35 grams instead of 30 grams, and one fluid ounce equals 29.57 cubic centimeters instead of

# IF

If you are a buyer you may find the purchase of printing a vexatious task—or you may have discovered the method that eliminates wear and tear and angry words.

If a courteous and capable representative grasps your ideas quickly—if the workmanship indicates expert craftsmen—if prompt delivery demonstrates ample equipment—if you are treated fairly in the way of finance—then you are buying printing correctly.

If you have not yet solved the problem perhaps we can help you.

Pertinent suggestions sent out by Providence-Jarrard Company, Greenville, South Carolina

30 cubic centimeters. Now when 29.57 grams is multiplied by 10 the result is 295.7 grams, or the accurate amount of chemicals required for a 10 per cent solution by this method would be 28.35 grams of salt to a total of 295.7 cubic centimeters of water. When reduced to 100 cubic centimeters it is apparent that this error is so slight, below .5 per cent, that it is negligible for ordinary photographic purposes. That is, every 100 cubic centimeters of liquid contains 9.6 grams of salt instead of 10 grams. What's 4 grams between us?

## Query on Dot Etching

We have been hearing lately about a process called "dot etching." What is it all about? Is this the same as deep etching, or a form of it?—M. L. C., Louisville, Kentucky.

No, "dot etching" has nothing to do with "deep etching." Each is entirely dissimilar and used for a totally different purpose. The former has to do with reproduction while the latter involves the actual printing plate.

Dot etching as applied to lithography is purely a reproduction measure. It is a photomechanical process depending on the use of a special photographic plate, the ordinary photographic reducers, and the technique employed by the photoengravers for years in correcting copper halftones. In short, it's a minus etching process, employing the use of a photographic halftone transparency, to effect correction.

"Deep-etching" or "deep-etch," on the other hand, is a term applied to the press plate only, meaning that the printing image is intaglio in character. In other words, a "deep-etch" plate is one in which the printing image is counter-sunk into the metal.

## Wet-Plate Photography

We understand you have recommended a certain substratum for coating glass after it is washed. Because we have been having some trouble lately, especially during the hot weather, with the negative refusing to strip off the glass support, we would appreciate the formula.—B. L. G., Minneapolis.

(A)

Dist. Water..... 12 oz.

Egg Albumen (scaler)..... 1½ oz.

(B)

Dist. Water..... 8 oz.

Chrome Alum ..... 80 gr.

Formaldehyde ..... 1½ oz.

Mix B to A and filter slowly through cotton at least three times. Before coating the glass, dilute one part stock solution to two parts water.

Whenever possible allow the well filtered solution to stand twenty-four hours before using, though in extreme cases it may be used immediately.

This solution will be found to keep well for at least thirty days, even when subjected to unusual summer temperatures. Should a cloudy appearance be noted after a period of forty-eight hours, it is the result of improper filtration. Further filtration at this time will correct the trouble.

## Life of Offset Plates

I would appreciate knowing how many impressions the lithographer figures on getting from each plate when estimating for offset work.—L. P., South Bend, Indiana.

The estimate must be based on local shop conditions, personnel, type of job, and number of impressions involved. Absolutely accurate figures cannot be arrived at for this reason, but as a rough guide the following are tabulated:

1. Line work, type forms, lettering, and so forth (no halftones)—85,000 impressions.

2. Combination forms of both line and halftone, but in relation so far as distribution of color is concerned (with halftone screen rulings proportionate)—50,000 impressions.

3. Combination forms of both line and halftone, but unequal in distribution of color (such as heavy solids being printed simultaneously with any light, fine-screen halftones)—25,000 impressions.

These figures are based on the ordinary bichromated albumen process, but via "deep-etch" plates the runs may be increased about 40 per cent. For this reason, "deep-etch" plate costs are usually added to jobs requiring considerable presswork or when abnormal conditions are encountered.

## SEND GOOD REPRODUCTION PROOFS

By James Paul Baxley

THE GROWING popularity of offset lithography and gravure printing has opened up new fields for the printer, the typographer, and the trade-plant owner alike in an expanded market for etch proofs. With it, likewise, have come new problems—new headaches, if you will—for the uninformed, in their production.

"Good enamel proofs," as we knew them in the past, have ceased to be satisfactory for the better grade of photographic reproduction. In the initial stages of photolithography little attention was paid to the fact that some detail was lost in this method of printing. But gradual improvements in this technique has made today's market more exacting.

No photographic reproduction of type can be expected to have as clean and sharp an appearance as that produced from metal type surfaces. Careful preparation of the type proofs, however, can greatly help to retain this original sharpness and clarity.

Several important factors enter into the preparation of these reproduction proofs. None are more significant than the choice of paper, ink, and type face. I, for one, also place a great deal of stress on the method of drying these proofs before actual use, an item which many overlook in the servicing of rush orders. Close deadlines in the average advertising agency have long been a bugaboo of the trade plant and ad shop, and do not permit the proper drying of proofs by natural means.

Some plants use powdered magnesia to correct this evil, sprinkling it upon the wet proofs as they come from the press. Proofs produced under this method have a fashion of remaining dull and lifeless after this powder is brushed off. Consequently a bit of detail is lost in the beginning of the journey to the camera. Others lay them out to dry and let nature take its course, a desirable method to all except impatient customers. One must remember that most inks set in a short while but take several hours to dry hard, by penetration or oxidation.

Since paper suited to etch-proof requirements dries very little by penetration, it is obvious that a proof bundled up for delivery within a short time after coming from the press will

never dry thoroughly, shut off from the oxygen-giving outside air. Most difficulties experienced by trade-plant owners in the handling of reproduction proofs seem to center about this one fault—that of proofs which smear in the hands of the artist or engraver. But this trouble and its attendant embarrassment is needless.

To overcome this trouble we rigged up an ordinary bathroom heater of the reflector type and made of it a most satisfactory drying rack. (Figure 1.) Our first experiment was with an "L"-shaped affair, clamping the heater to the bottom of the open end. Next to the closed end we placed a galvanized sheeting, with clamps at the top to hold the paper fast. The blast of heat coming from the reflector and on to the paper next to the galvanized sheeting served to dry the proof thoroughly within a few minutes. Being portable, this dryer can be placed near any convenient outlet and moved at will.

Our volume growing, the next step was to design a larger rack which would facilitate the handling of larger sheets of maximum press size. (Figure 2.) The drawing itself will best explain its construction and application, differing from the smaller dryer in that sheets hang vertically from the heavy cross wires, secured by means of the wooden, spring-type clothes pins. The sheets may begin to dry naturally while awaiting their turn next to the galvanized sheeting, which bakes one proof from the radiation of the electric heater.

Popular belief seems to be that a paper for camera reproduction should be white, but a natural or ivory shade makes a better background for black type under the lens of a camera. It affords a color which will not interfere with the density of the photographic negative, and consequently type appears much sharper in the finished image. We have found, however, that most artists insist upon a paper white enough to match their drawing or mounting board where a proof is to be pasted up with artwork.

If a glossy paper is used, frequently the reproduction will show weak spots in the type matter, resulting from the lack of a perfect image on the negative when halation (or light reflection)

blinds the camera's eye, or lens. We prefer a semi-glossy- or semi-dull-surfaced paper. A dull-surface paper would perhaps be ideal from a camera standpoint, but it has a tendency to spread or feather the ink. Hundred or hundred-and-twenty pound stock is recommended. The heavy weight keeps the paper stiffer in use and provides an easier surface upon which to print, compensating somewhat for the many variations within a type form.

We find that attractively imprinting the upper edge of standard sized enamel sheets in light blue ink (which will not photograph) with the caption "Etch Proofs from — Typographic Service" not only provides splendid advertising but lends an air of distinction and enables us to get a decent price for reproduction proofs. Customers who might think a price of fifty cents exorbitant for good press proofs will seldom question a charge of from seventy-five cents to a dollar and a half for a set of three etch proofs prepared in this manner. We provide also a tissue or glassine proof for use in checking layouts, and interleave all the proofs with blue manifold sheets. Make your proofs as impressive as possible to a customer and he will come back for more.

Ink is a more important factor in the making of good proofs than most typesetters realize. The finest black ink obtainable for this purpose is certainly the most economical in the end, considering the small quantity necessary to be used and the superior results obtained. That some typesetters are careless in their selection of ink reflects itself in work of inferior quality.

A heavy-bodied dull-drying deep black ink is preferable, and should not contain too much drier. A quick-drying ink would be desirable in the execution of the proofs themselves, but has the bad feature of caking up on the rollers and the press when not in actual use. By all means use a non-scratch ink to prevent the smearing or scratching of proofs in handling and pasting.

Clean and dry your type form thoroughly after four or five proofs. Use care in avoiding paper and rag-lint deposits in the ink or on the type. Brushing the edges of the paper after cutting to size will eliminate part of the lint annoyance. The use of clean lint-free rags in washing type forms, ink plate, and rollers is likewise important.

We have found composition rollers to be far more satisfactory than other so-called "all-season" types. Rollers

should be kept soft and pliable, and changed seasonally. Best results are usually had by renewing them every three or four months.

A modern proof press, equipped with grippers, should be set aside for the production of etch proofs exclusively. An automatic-inking device is a worthwhile investment in controlling uniform quality. Change the tympan at any sign of wear.

The press should be kept in perfect adjustment at all times. The impression surface should be extremely hard and the soft packing should be placed under the type form itself, on the bed of the press, to take care of variations in type height.

Although some presses are equipped with patented locking bars to save time in handling forms, best results are obtained by locking the type forms in chases, carefully lined up and squared. The quoins may be loosened slightly before any proofs are pulled, to permit movement of individual types or lines. It is perhaps unnecessary to warn you to tighten the quoins again before taking the form from the press.

Use a "kiss" impression for best results. A heavy impression of type to paper creates highlights before the camera and does not tend to make for satisfactory reproduction, particularly of types having fine lines and serifs.

It is generally agreed that the best type faces for camera reproduction are the sans-serif and flat-serif designs. Monotone faces such as Bookman, Textype, and Cheltenham are the most satisfactory from a standpoint of legibility and fidelity of reproduction. Extremely contrasting letters such as Egmont, Corvinus, and Bodoni should be discouraged as much as possible.

Check your forms carefully for broken letters and those which are under or over type high. Accurate standards should be maintained in the casting of single types and slug matter for reproduction proofs. Where possible avoid using recessed slugs, especially on those faces having long descenders, as they have a habit of breaking off under pressure in places unprotected by supporting ribs.

An ordinary hard lead pencil may be used to touch up and strengthen serifs on display type proofs, but this should be done immediately after the proofs are pulled and while the ink is still wet.

An expert pressman is naturally the best qualified man to handle etch proofs. But any intelligent apprentice

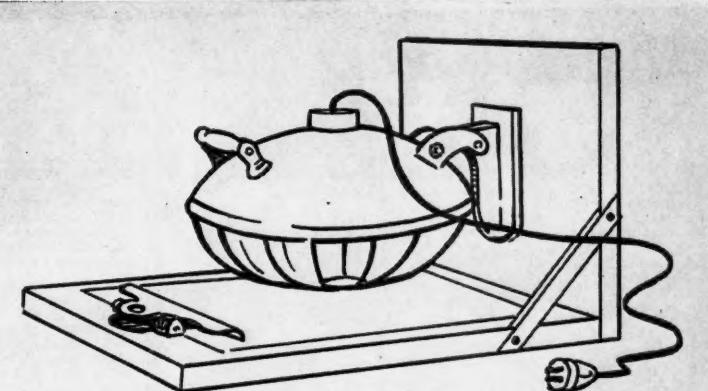


Figure 1

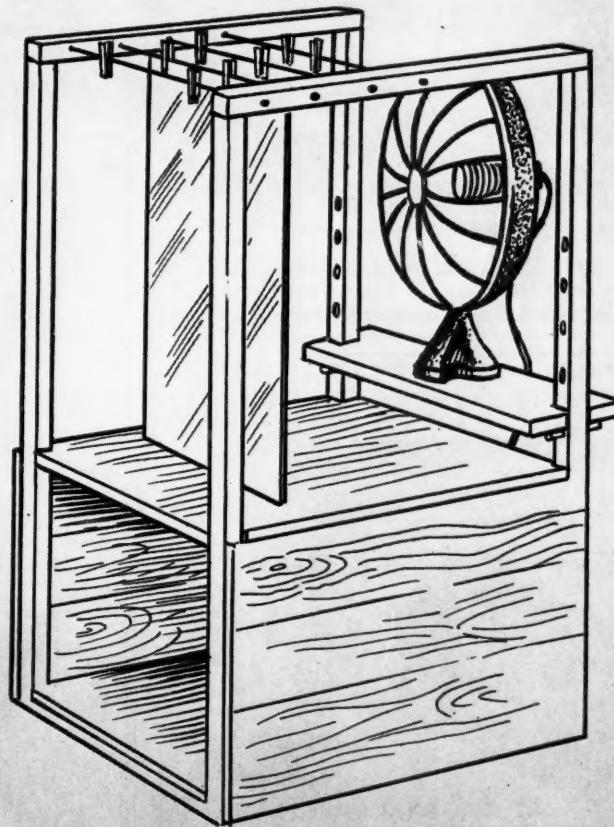


Figure 2

*Simple dryers for etch proofs, using bathroom heaters, galvanized sheeting, ordinary clamps*

\* boy can do a highly satisfactory job if properly trained. By all means designate one particular person to handle your proofs, and provide him with the best of tools and supervision. And give him time enough to do his work unhurriedly.

One press and the part-time application of two apprentice boys (day and night) produces for us each year

a volume of some five thousand dollars in etch proofs. I know of no other individual piece of composing-room equipment costing less than a thousand dollars and operated by inexpensive labor which will return so large an income from investment, and correspondingly increase the sales of other services dependent upon reproduction proofs.

# The Inland Printer

J. L. FRAZIER, Manager

Published Monthly by The Inland Printer Company  
205 W. Wacker Drive, Chicago, Illinois, U. S. A.

Volume 101 • September, 1938 • Number 6

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28x40 No. 4 Miehle with high four post Dexter feeder, extension delivery, spiral gears, 4-roller, 220 A.C. electrical equipment. Late model, A-1 condition. Priced for quick sale. S 199

#### HELP WANTED

PROOFREADER: We want the best. Must be able to line up and O. K. press forms. Know type faces. Fast and accurate on first reading. Watch layouts and position proofs going out to customer. Steady job on salary basis in finest city in the East. Non-union, only one reader in plant. Give salary and references. You will be thoroughly investigated. S 188.

WANTED—Pressman printer knowing fundamentals of make-ready, inks and presswork who wants to do printing much better than average. Pay commensurate. Lew M. O'Bannon Publishing Company, Corydon, Ind.

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SUPERINTENDENT—Plant Foreman. Knows production costs, methods, enabling all work—from the simplest job or folder to the most complicated book or catalog of any number of pages and in any number of colors—to be produced at the lowest possible cost on available equipment. S 189.

MAN, 36, married, college graduate, 11 years practical experience commercial and newspaper printing. Now employed 1½ years assistant printing supervisor large private plant doing first quality printing. This employer will recommend. Desires connection with stable concern with prospects for advancement. Will go anywhere. S 193.

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They come to see—stay to inspect AND OPERATE—and leave convinced the machine they long hoped for is now a REALITY.

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##### PRESSROOM FOREMAN AND PRODUCTION EXECUTIVE

If the production of your pressroom does not meet your estimates; if the quality of your product is not satisfactory; if your spoilage is excessive, I can install proven time-saving methods that will correct these troubles. Fifteen years as pressroom foreman in a large Chicago plant, producing quality work for many nationally known firms, give me the ability to make your pressroom show the profit it should. Best of references. Chicago or vicinity. S 56.

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#### Proofroom

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Experienced in printing business, seeks connection with a large establishment as ENGLISH AND FOREIGN PROOF-READER. Languages: English, French, German, Spanish, Czech, Polish, Italian. S 187.

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**ARTIST**, Cameraman and Plate-maker desires position; hard, steady worker capable of performing excellent work. Available immediately. S 182.

**INK CHEMIST**, formulator, and expert color matcher available. Experience in charge private ink plants, from dry colors or base inks. Fifteen years with two largest ink houses. S 196.

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**STEREOTYPER**—Newspaper. Efficient, energetic, economical. Worked all branches, operate any machine. Deliver plates on schedule. Union. Wages adjustable. S 141.

**TWO MEN**—who work in absolute harmony. **PRESSMAN** expert on Kellys, Verticals, large cylinders, automatics, complexes; fine color catalog work, newspaper and magazine. **COMPOSITOR** who knows the business from layout to lockup, machine man. Now employed, desire change to Virginia, Tenn. or any middle-southern state. References. No booze or smoking. Men with executive capacity now getting results. S 198.

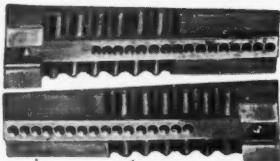
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Designed to simplify the method of fitting copy so that either the copy writer or printer can rapidly determine the space copy will occupy when set in type. Separate calculator for Monotype and Linotype \$2.00 each, or \$3.50 for the set.

*For Sale by*

**The INLAND PRINTER CO.**  
205 W. Wacker Drive, Chicago, Ill.

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MADE IN TWO SIZES. Nos. 1 and 2. thousands of them in use. Send for one dozen today. Send for our 1937 catalog. No. 1, \$3.85 per doz. No. 2, \$4.50 per doz. Non slip Quoins No. 1 \$2.75 per dozen  
**1524 Jonquil Terrace, Chicago**  
**W. S. WARNOCK COMPANY**

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- In step with the growing popularity of multi-carbon forms of various kinds, the BRACKETT SHEET FEED TIPPING MACHINE affords to printers and binders a more modern, speedy and profitable method for producing this kind of work. Absolute accuracy of register is assured and more uniform and economical application of the glue also is provided for, with a freedom from too much bulk and wrinkling along the glued edge.

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Simple to operate; present help can run it. A big money-maker for you.

- Look into the possibilities of this machine in your plant. Snap-out form work is profitable. Equip yourself to do it properly. Find out how efficiently, how economically it is done by this machine. Write for details today.

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## WETTER

Best buy because best for good work longest. Exclusive features, many models. Guaranteed by certificate with each machine. New book: "Numbering for Profit" is a big help. Write.

**\$12.00**  
5 Wheels, Solid Plunger,  
Slide Plunger, \$1 Extra.

**WETTER NUMBERING MACHINES AMERICAN TYPE FOUNDERS**  
MANUFACTURED BY WETTER NUMBERING MACHINE CO.

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With the speed of a slide rule, you can solve problems in proportion, ratio, etc. Excellent for copy fitting or engraving sizing.

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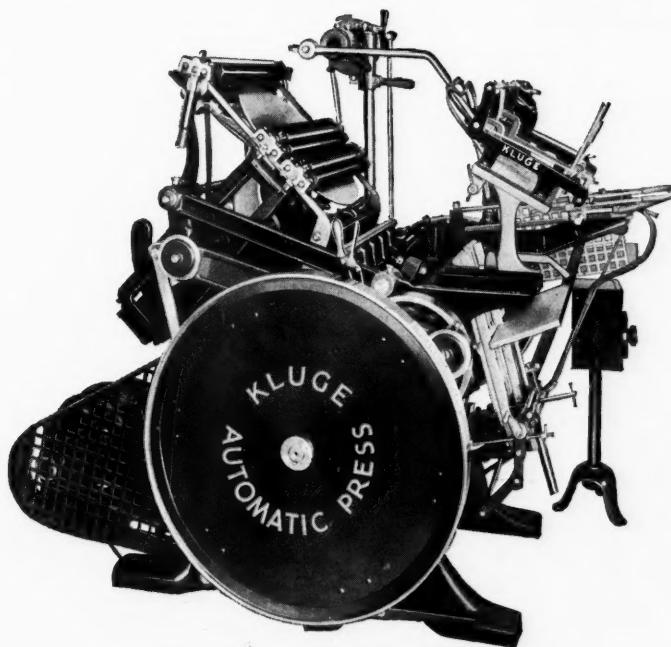
Complete with directions. \$2 Postpaid for.....

**The Inland Printer Co - Chicago**

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is assured all users of the  
**KLUGE AUTOMATIC PRESS**

SPEEDY, because the Kluge is equipped for fast production on all kinds of letterpress work, including halftones and color jobs. An average run of 2500 an hour can be doubled when the job will permit the use of the Kluge Two-Up Attachment, and with a press built as the Kluge is built you can keep this up twenty-four hours a day during a lifetime of service at an upkeep cost that is practically negligible. There is no time lost in changing jobs on the Kluge. It needs very little make-ready and the same set of suckers and register adjustments will cover all weights of stock up to 140-lbs.



The  
**HEAVIEST**  
**PRESS**  
of its size—yet the  
**MOST COMPACTLY**  
**BUILT and EASIEST**  
**TO OPERATE!**

PROFITABLE, because the wide range of work possible on the Kluge can be turned out with the least expenditure of time, labor and power—which means that you cannot produce printed impressions at lower cost than on the Kluge. This goes for the run of the hook, including die-cutting and embossing. Size is the Kluge's only limitation and, at that, it will take an oversize sheet when necessary. Kluge users will tell you that, under normal conditions, the Kluge will more than pay for itself.

BRANDTJEN & KLUGE, INC., Manufacturers  
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CHICAGO.....522 South Clark Street  
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DALLAS.....217 Browder Street

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CLINE ELECTRIC MFG. CO., Cline-Westinghouse Motor and control equipment for printing machinery. 211 West Wacker Dr., Chicago, Ill.

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TASOPE—AURORA, MISSOURI. Manufacturers of modern photoengraving equipment. Catalog furnished on request.

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Filing and Swaging the mechanical way, 75c. Amazing results. EMPIRE TYPE FOUNDRY, Delevan, N. Y. Oldest Foundry in U. S. A.

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SENECA WIRE & MFG. CO. Manufacturers of stitching wire from special quality selected steel rods. Quality and service guaranteed. Fostoria, Ohio.

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UNMOUNTED ZINC ETCHINGS and square-finish zinc half-tones, 8 sq. inches or less 95c net. Write for price list. Marshall Newspictures, Inc., Box 173, Indianapolis, Ind.

# For IMPROVED HALFTONE PRINTING... on *English finish* PAPER...

Good halftone printing can be produced economically on CHAMPLAIN *English Finish*. It is attractively priced and has an ideal velvety surface, free from glare, that gives richness to halftone printing. Specify CHAMPLAIN *English Finish* for advertising broadsides, folders, catalogs and house-organs. Your nearest distributor will be glad to supply you with test sheets.



A request will bring you a copy of this new broadside which illustrates how effectively halftone printing may be produced.

Please Address All Requests to Sales Dept. B  
**INTERNATIONAL PAPER COMPANY**  
220 East 42nd Street, New York, N. Y.  
Branch Sales Offices: BOSTON • CHICAGO • CLEVELAND

# Specify... CHAMPLAIN *English finish*

An INTERNATIONAL PAPER Value

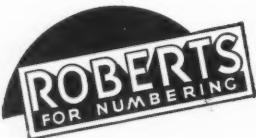


Made by the Makers of: TICONDEROGA TEXT • TICONDEROGA BOOK PAPERS • TICONDEROGA VELLUM • CHAMPLAIN TEXT  
CHAMPLAIN BOOK PAPERS • SARATOGA BOOK PAPERS • SARATOGA COVER • LEXINGTON OFFSET  
ADIRONDACK BOND AND LEDGER • BEESWING MANIFOLD • INTERNATIONAL MIMEO SCRIPT

# *Lends a lift to language!*

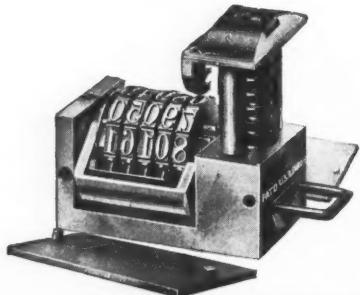
Legend makes even stodgy phrases frolic, lightens the most solid body masses. Discerning printers and typographers find it not only gay, but a most PRACTICAL face for heads or other display, as well as for use alone \* Its success has passed our expectations. Its range of uses has proved to be most gratifyingly wide. For more than a year Legend has been winning acceptance comparable with that so long accorded Bauer's Futura, Corvinus, Trafton, Gillies Gothic, Weiss, and Cartoon. Let us send you latest Legend specimen sets. Write: The Bauer Type Foundry, Inc., 235 East 45th Street, New York.

*Bauer* \* MAKERS OF FINE TYPES FOR MORE THAN A CENTURY



## No More Premium To Pay!

Model 27, 5 wheels, forward or backward .....	\$12.00
Model 28, 6 wheels, forward or backward .....	14.00
Above prices are for machines with solid "No." plunger. Machines with removable "No." slide plunger, \$1.00 extra.	



FOR a generation Roberts type-high numbering machines sold at a premium compared to other makes. Canny printers paid the premium without question. They got the strength and wearing qualities of the Roberts exclusive direct-gearred drive. That was what they wanted. They were satisfied that they got the best buy.

Times have changed. Today the premium has been abolished. Now the always popular Roberts Model 27 and Model 28 cost you no more than other standard type-high machines. And they retain all the exclusive features of construction which built their world-wide reputation. The best buy has become a better buy than ever.

*For sale by all dealers. If you do not get prompt service from your dealer, write to us. Ask about quantity discounts and trade-in allowances.*

## THE ROBERTS NUMBERING MACHINE CO.

694-710 Jamaica Avenue, Brooklyn, N. Y.

LOUIS MELIND COMPANY, Western Distributor

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*“...Shows how little we have to change rollers,  
now that we’re using neoprenes”*

“**M**EBBE I’ll hang a ‘For Sale’ sign on this roller rack. Or use it for an umbrella stand. We certainly don’t seem to need it much for spare rollers.

“Why? Because these *neoprene* rollers of ours hardly ever need changing. We use the same set winter and summer, dry weather and damp. And even sudden changes of temperature and humidity don’t mean a thing! Just set ‘em once, and they roll right

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“Take a tip from an old timer who’s used just about every kind of roller. Switch to all-weather neoprenes for letterpress and offset lithographic printing. You’ll save time and money, for you’ll be turning out twice as much quality work with only half the trouble.”



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*Ask your supplier  
for*

**NEOPRENE**  
*printing rollers*

**...OR WRITE US  
FOR A LIST OF  
MANUFACTURERS**

# *Blow the man down bullies —blow the man down*



LONG ago, old seamen learned to pull together to the tune of a chantey. We dispense with the choral calisthenics but we do pull together to turn out better engravings. And that goes for every job that comes into our shop.

You get the benefit of group thinking, group planning, and group operation every step of the way.

And, just in case you don't already know, our set-up includes art work, photography and photo-retouching as well as engraving.

Why not consult us about that next job?

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215 West Superior Street      Chicago, Illinois



FOR  
*Strength*  
SPECIFY  
**WYTEK**  
WATERMARKED  
**bond**



The watermark in Wytek Bond is your guarantee of exceptional strength and durability. Specify it for office and factory forms, loose-leaf sheets and inexpensive letterheads. It is low in cost. It gives longer, tougher service.

Main Office • **WYTEK SALES COMPANY** • Dayton, Ohio

Sales agent for all Wytek printing papers, including:  
Wytek Bond • Wytek Ledger • Wytek Offset • Wytek Cover

**FAMOUS FOR STRENGTH**

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# Fine PRINTING



Rouse Vertical  
Rotary Miter

Excellent typography and perfect presswork are wasted if mitered corners do not join.

ROUSE Vertical Rotary Miter cuts perfectly fitting miters at the rate of 1000 an hour — direct from strip material up to 24 points thick.

In addition to high speed mitering, the ROUSE Vertical Rotary Miter can be used in cutting hundreds of ornaments and angle borders direct from plain or fancy strip rule. Samples and complete description will be sent upon request.

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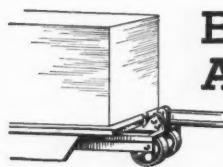


## VENTURE SOME LADY

Just a veil and a bonnet and a high-necked blouse; just skirt and gloves and stockings and shoes; that is all that protected the adventurous bather of 1906 from the rude stare of the onlookers. The good old days... when Kimble had its great and daring idea, a specialized motor built solely and wholly for printers' equipment. For more than 30 years Kimble has "eaten, slept and breathed" such motors. We know you know what the results have been. KIMBLE ELECTRIC COMPANY, 2011 W. Hastings Street, Chicago, Ill.

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Distributed by AMERICAN TYPE FOUNDERS  
Branches and Sales Agents in Twenty-Five Cities



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if Styled in "Hard Bound"  
Covers that Arrest Attention



In a book "the BINDING gives the first impression" and the quality of the craftsmanship determines how much handling the book will stand. Brock & Rankin offer printers and publishers "Commercial Book Binding at Its Best."



RECOMMENDATIONS  
ESTIMATES  
ALSO CERCLA BINDING



Since 1892

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# Good Taste

A reputation for good taste is an important business asset. This accounts, in part, for the widespread popularity of Correct Bond. The rag-content quality and air-dried cockle finish of CORRECT BOND reveals both the good taste and good judgment of its users. It is, in every way, a superb bond for distinguished business correspondence.

*On every Desk*  
**Correct Bond**

FOR LETTERHEADS

THE AETNA PAPER COMPANY, DAYTON, OHIO



CORRECT BOND ENVELOPES are manufactured under  
our own management by our affiliated subsidiary  
DAYTON ENVELOPE COMPANY, DAYTON, OHIO

# *Westvaco Sample Booklets for 1938*

*A New Series of Booklets Showing the Westvaco  
Mill Brand Line of High Grade Printing Papers.*

## **Penink Mimeograph Wove • •Westvaco Mimeograph Laid**



Reproduced above is the cover of the Mimeograph Papers booklet containing samples of all the regular substance weights.

In addition to the above, the following sample booklets will be available during 1938:  
Pinnacle Enamel, Blendfold Enamel, Sterling Enamel, Piedmont Enamel, Ideal Litho — Piedmont Litho, Clear Spring Papers,  
Inspiration Book Papers, Marva Papers, Inspiration Offset, Inspiration Ledger, Westvaco Bond, Index Bristol and Post Card.

Copies may be obtained from your Westvaco Distributor

***West Virginia Pulp and Paper Company***

# Mimeograph Papers

PENINK MIMEOGRAPH WOVE  
WESTVACO MIMEOGRAPH LAID

Modern business is continually finding new tasks for duplicating machines. And manufacturers of such devices are tireless in their effort to meet these new demands by improving their products and processes.

In this endeavor they have the support of makers of materials upon which duplicating machines, in turn, are dependent for their successful operation. An example of this is the improvement made in what is known as mimeograph papers.

Today, given clear-cut stencils, good ink, and either of the Westvaco Mimeograph papers—PENINK Mimeograph Wove, or WESTVACO Mimeograph Laid, any experienced operator will produce uniformly satisfactory results, whether measured by the yardstick of quality, or of cost.

PENINK Mimeograph Wove finds special favor and acceptance because of its suitability for pen and ink signatures and annotations. Its clear color, freedom from lint, quick drying quality and its dependability for every sort of duplicating work recommend its use.

WESTVACO Mimeograph Laid, handmaiden to PENINK Mimeograph Wove, is a popular general utility slack sized or waterleaf paper. It lies flat and runs smoothly at extreme machine speeds without feathering.

Westvaco has prepared an attractive Sample Booklet showing the regular substance weights of PENINK Mimeograph Wove and WESTVACO Mimeograph Laid which should be helpful to everyone concerned with present-day rapid duplicating. The cover is reproduced on the opposite page and a word to the nearest Westvaco Distributor will bring it to you.

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			NEW YORK, N. Y., WEST VIRGINIA PULP & PAPER CO. 230 Park Avenue		



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PRINTING, SLITTING AND RE-WINDING ROTARIES

HALLEY BOOK CHOPPING MACHINE

PARTICULARS SENT ON REQUEST

JAMES HALLEY & SONS LTD.      SAMS LANE      WEST BROMWICH      ENGLAND



**STEWART'S EMBOSSED BOARD**

Makes Embossing Easy

Needs no heating or melting—Simply wet it, attach to tympan and let press run until dry. Sheets  $5\frac{1}{4} \times 9\frac{1}{2}$  inches \$1.25 a dozen, postpaid.

Instructions with each package.

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205 W. Wacker Drive, Chicago, Illinois

*Embossography*

Is Raised Printing at its best.

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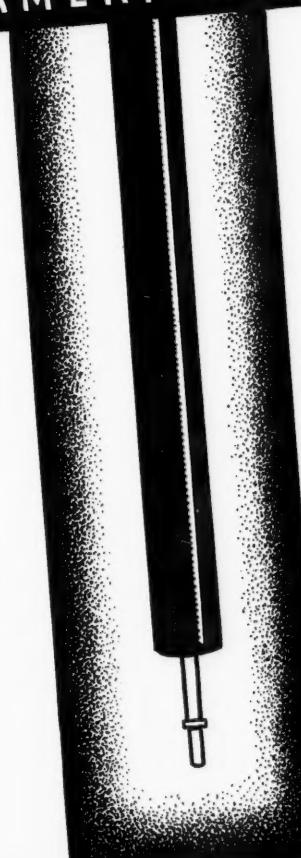
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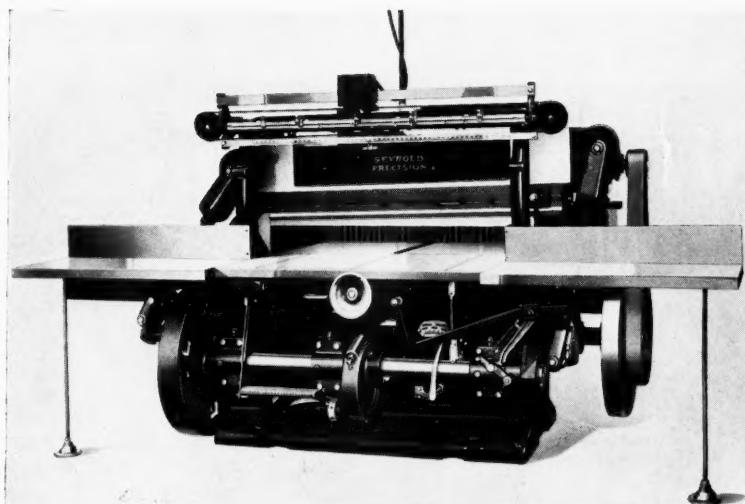
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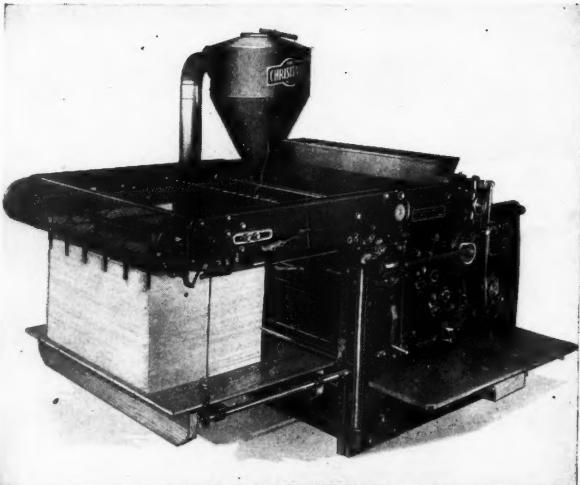
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makes money . . . .*

*When a Printer adds the  
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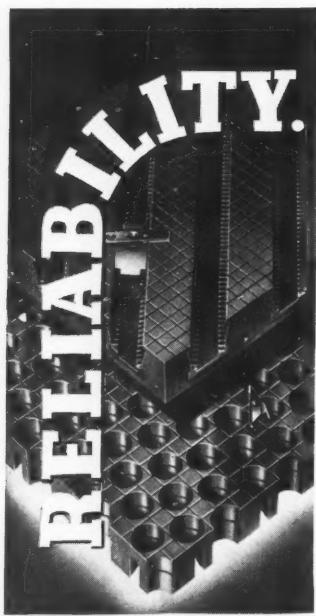
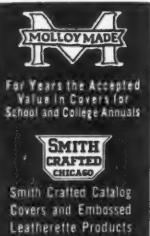


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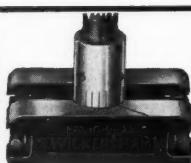
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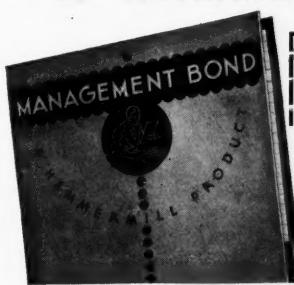
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The portfolio of **MANAGEMENT BOND** contains specimens of 14 different business forms. It also gives information on the designing of printed forms and the selection of economical sizes. Has complete stock information on Management Bond.

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**The Leading Business and Technical  
Journal of the World in the Printing  
and Allied Industries. Established 1883**

J. L. FRAZIER, Editor

Volume 101 • September, 1938 • Number 6

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THE INLAND PRINTER, September, 1938, Volume 101, No. 6, Published by The Inland Printer Company, 205 West Wacker Drive, Chicago, Illinois (Eastern Office, 522 Fifth Avenue, New York City). Subscription is \$4.00 a year in advance; single copies, 40 cents. Canada, \$4.50 a year; single copies, 45 cents. Foreign, \$5.00; single copies, 50 cents. Entered as Second-class matter, June 25, 1885, at the Post Office at Chicago, Illinois, under Act of March 3, 1879. Copyrighted 1938, The Inland Printer Company.

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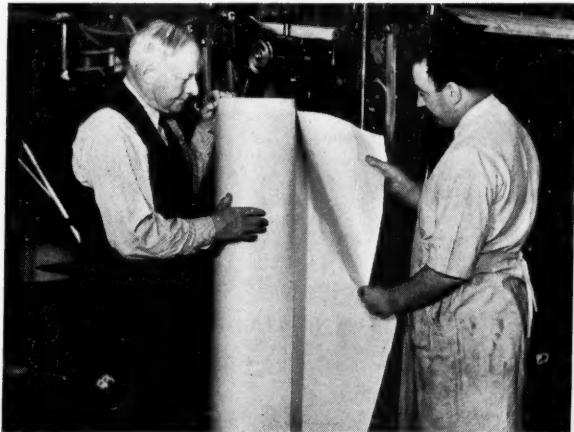
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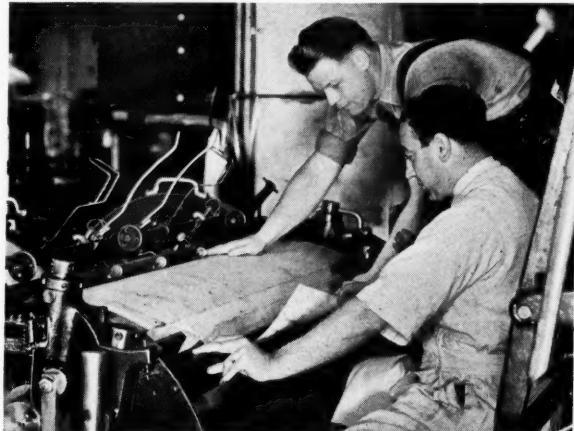
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## CROMWELL TYMPAN"



*W. F. McKannay, Vice-President of the Independent Pressroom, and Foreman Joe Fazio agree on time and money saving advantages of Cromwell Tympan.*



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So says Joe Fazio, plant foreman for the Independent Pressroom, Inc., San Francisco. "We've learned through experience that you can rely on Cromwell on every type of job. We've saved time and money by using this sheet."



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**SPECIAL PREPARED**  
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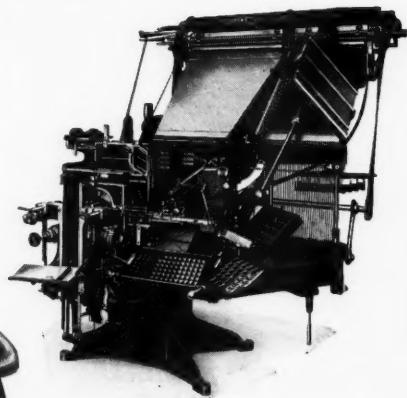
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The logo for Cromwell Paper. It features a circular emblem containing a portrait of a man, likely the founder. Below the emblem, the words "QUALITY BUILT IN" are written in a circular border.

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### STEP AHEAD WITH INTERTYPE

BODONI THIN, EG Mont BOLD

